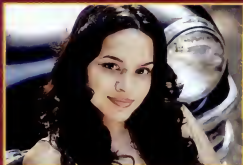
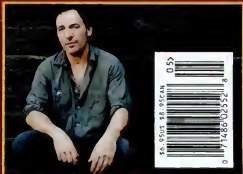


Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • FEBRUARY 1, 2003



CHARTS THE GRAMMYS





MARTINA McBRIDE

THE FEMALE VOICE
OF COUNTRY MUSIC

AMA

*Favorite Female Artist -
Country Music 2003*

CMA

Female Vocalist of the Year 2002

ACM

Top Female Vocalist 2002

CMT

*"Blessed"- Flameworthy Female
Video of the Year 2002*

*Grammy nomination for
Best Female Country
Vocal Performance for "Blessed"*

*Also celebrating
RIAA double platinum certification
on her GREATEST HITS!*



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Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 1, 2003

Biz Sings Rosen's Praises As She Plans RIAA Exit

BY MELINDA NEWMAN

Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen, who announced Jan. 22 that she will resign at the end of the year, has a piece of advice for her successor: "Have a thick skin and have patience herding these cats."

The RIAA board will form a search committee to find her replacement at the Washington, D.C.-based recording-industry trade organization. The committee will include RIAA president Cary Sherman, who will remain in his current position.

Rosen, who has been with the RIAA for 17 years, has run the organization since 1998. She was elevated from chairman/CEO to chairman/CEO in May 2002. During her term,



HILARY ROSEN

she led a number of anti-piracy efforts, including lawsuits against Internet file-swapping sites Napster.

(Continued on page 61)

Piracy Reigns As Hot MIDEM Topic

Music Execs Present A United Front, But Some Acts Beg To Differ

BY GORDON MASSON

CANNES, France—Delegates attending the 37th annual MIDEM here did not need the uncharacteristic torrential rain to dampen their spirits; the mood had already been set by the issue of music piracy, which dominated discussions at the Jan. 19-23 trade show.

But as International Federation of the Phonographic Industry (IFPI) chairman/CEO Jay Beran and his Recording Industry Assn. of America counterpart, Hilary Rosen, delivered speeches about the importance of taking on the pirates, a number of artists voiced a different viewpoint, highlighting the inconsistency of the messages



JAY BERAN



ROBBIE WILLIAMS

being put to the public.

Grabbing headlines across Europe, EMI artist Robbie Williams suggested that anyone who did not buy a copy of his *Escapology* album during 2002 should simply download it for free from the Internet. (The album has shipped 5 million copies internationally.) Asked for his thoughts on piracy, Williams told members of the international press, "I think it's great, I really do. There's nothing [anyone] can do about it." He added that during

his negotiations with the heads of major record companies last year, it had become clear to him that the industry does not have a solution to defeat online piracy.

(Continued on page 74)

Latin Markets Struggle As Illicit Product Thrives



JULIO NAVA

BY LEILA COBO

MIAMI—Up-and-coming singer/songwriter Julio Nava spent New Year's Eve at a party in a very beautiful, very expensive penthouse apartment in his native Colombia.

"We're having a great time, when the owner of the place asks my sax player to put on this Juanes CD," Nava recalls. "And it was a pirate CD!"

"Here you have people who can afford to buy the albums, and they burn them. I grabbed the

(Continued on page 75)

RIAA Victory Vs. Verizon Could Spell More DMCA Action

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. District Court's Jan. 20 ruling favoring the Recording Industry Assn. of America (RIAA) in its 6-month-old lawsuit against Verizon could trigger an expensive political fight in Congress for changes in the 1998 Digital Millennium Copyright Act (DMCA). The court ruled that under the

(Continued on page 61)

In Bay Area, R&B/Hip-Hop Scene Ready For Resurgence

BY GAIL MITCHELL

SAN FRANCISCO—It's been almost a decade since the R&B/hip-hop scene here and in sister city Oakland, Calif., struck gold with such hitmaking acts as Tony! Toni! Toné!, MC Hammer, and En Vogue. After a lull, the scene appears poised for a resurgence, with several acts from a new generation attracting major-label deals or independent distribution.

But some Bay Area R&B and hip-hop artists point to faulty wiring when it comes to the sup-

(Continued on page 76)



KEVIN SMITH
FAMILY TREE

Major Restructuring At BMG; Wherehouse Files For Chapter 11: Page 6 • 'Chicago' Soundtrack Opens At No. 4: Page 12



COVERAGE BEGINS ON PAGE 17

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[illegible]

Dave Holland Big Band (1965)
 Sammy Nestico
 Mingus Big Band



BEST LATIN JAZZ ALBUM
Jane Bunnett (SOCAN)

BEST ROCK GOSPEL ALBUM
Audio Adrenaline
Third Day

BEST FOLK/CONTEMPORARY GOSPEL ALBUM
Paul Collins Trio
Newswang
True Vibe

BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM
Guthrie Vocal Band

BEST TRADITIONAL SOUL GOSPEL ALBUM
The Blind Boys of Alabama

BEST CONTEMPORARY SOUL GOSPEL ALBUM
Commissioned
Barbra

BEST GOSPEL CHOIR OR CHORUS ALBUM
Carol Conithals and the Brooklyn
Tavernside Choir
Donald Lawrence and the Tri-City Singers

BEST LATIN POP ALBUM
Jorge Norazo
Dance Paradise
Diego Torres (SADAC)

BEST LATIN ROCK/ALTERNATIVE ALBUM
Maná
Sinfonía Argentina Del Hay Hog

BEST TRADITIONAL TROPICAL ALBUM
Plena Libre

BEST SALSA ALBUM
Marc Anthony
Anthony Cruz
Celia Cruz
The Spanish Harlem Orchestra

BEST HISPANIC ALBUM
Grupo Planes
Lento 21
Many Plained
Mely Quetzal

BEST MEXICAN/MEZCAL/AMERICAN ALBUM
Jennifer Peña
Jesse Salazar

BEST TROPICAL SOUL
David Lee Gandy y Los Phiscales
Enfite Nuevas

BEST TRADITIONAL BLUES ALBUM
James Cotton Blues Band
Alvin Youngblood Hart

BEST TRADITIONAL FOLK ALBUM
Cathy Fink
Marcy Hermer
Ann Lenay

BEST CONTEMPORARY FOLK ALBUM
Johnny Cash
Sara Evans
Patty Griffin
Nickel Creek

BEST MAINSTREAM AMERICAN MUSIC ALBUM
Vince Reddhouse
Randy West
Mary Wells

BEST REGGAE ALBUM
Bounty Killer (PIS)

BEST WORLD MUSIC ALBUM
Rubin Blades
Angélique Kidjo

BEST POLKA ALBUM
LynFaire

BEST MUSICAL ALBUM FOR CHILDREN
Richard P. Rothman
Riders in The Sky
Cathy Fink
Marcy Hermer
Tom Pausan

BEST SPOKEN WORD ALBUM
For Children
Randy Thornton
John Litagow
Tom Chapin

BEST SPOKEN WORD ALBUM
Tim Robbins
Maya Angelou

BEST SPOKEN COMEDY ALBUM
Jimmy Fallon
A Trachten

BEST MUSICAL SHOW ALBUM
Frank Letterer
Marc Shusterman
Scotti Weisman
Steven Spinak
Jennifer Tostert
Dick Scanlon

BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA
James Horner
Howard Shore
Randy Newman

BEST SOUL WHITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA
Randy Newman
Erykah Badu
Bobby Ogun
James Poyser
Euphonix
Clara Swenson
Paul McCartney (PIS)

BEST INSTRUMENTAL COMPOSITION
Randy Newman
James Newton Howard

BEST INSTRUMENTAL ARRANGEMENT
Sammy Newbold

BEST INSTRUMENTAL ARRANGEMENT
Sammy Newbold

BEST ALBUM NOTES
Arno Star

BEST HISTORICAL ALBUM
Rick Harris
Mark Weller

BEST GOSPEL ALBUM, MEN'S CHOICES
Alvin Youngblood Hart
John Litagow
John Litagow
John Litagow

PRODUCER OF THE YEAR, NON-CLASSICAL
Dr. Dre
Nelson Hoggar (PIS)
Steve Jann, Terry Lewis
Rick Rubin

BEST REMIXED RECORDING, NON-CLASSICAL
Roger Sanchez
Steve "30" Hurley
Marcelo Jusino

BEST ENGINEERED ALBUM, CLASSICAL
Tony Faulkner (PIS)

BEST CLASSICAL ALBUM
Michael Tilson Thomas

BEST ORCHESTRAL PERFORMANCE
Michael Tilson Thomas

BEST CHORUS RECORDING
Sir John Elton Gardiner (PIS)
Sir Charles Mackerras (PIS)

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)
Earl Wild
Piero-André Hamelin (SOCAN)

BEST CHINESE MUSIC PERFORMANCE
Mark Dreyer
Mason Shusterman (SCAU)

BEST SPECIAL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)
The Ninth Ensemble
Harmónica Ensemble New York
Joseph Jennings
Orchestra

BEST CLASSICAL CONTEMPORARY COMPOSITION
Sofia Gubaidulina (GEMA)
Arno Part (GEMA)
John Zeller (PIS)

BEST CLASSICAL CHORUS ALBUM
Nelson Hoggar (SADAC)
André Frenet

BEST SOUL FOLK MUSIC VIDEO
Darryl Hughes (PIS)
Dr. Dre
Moby Doo
Jeff Richter
Chris Potholun
Nas
I Giant Leap (PIS)
Robbie Williams (PIS)
Ricky Jazz (PIS)

BEST LATIN POP MUSIC VIDEO
The Roots (PIS)
Moby Doo
I Giant Leap (PIS)
Duncan Bridgman (PIS)
Jama Castro (PIS)
Robbie Williams (PIS)

ASCAP Congratulates Our 2003 GRAMMY® Nominees



Standing out in a profession full of incredible talent is quite an accomplishment. This is why ASCAP is so honored that more of our members are Grammy nominees than any other Performing Rights Organization (PRO). Every year, the most talented music creators in the world choose ASCAP as a home for artistic freedom and their vision never fails to bring us pride. In fact, we are the only PRO owned and run exclusively by people who create music. A form of self-determination, we believe, which leads to success. It would appear Grammy agrees.

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JOHN MAYER ■ GRAMMY® NOMINATED BEST NEW ARTIST
and MALE POP VOCAL PERFORMANCE for YOUR BODY IS A WONDERLAND

Now 2x platinum, his debut album, *Room for Squares*, features the hit singles *No Such Thing* and *Your Body is a Wonderland*.

"★★★★" — *Rolling Stone*



In Stores Tuesday, February 11:
Any Given Thursday
The Live Concert Release
On CD, DVD and Home Video



When was the last time you loved every song on an album?



Top Albums

ARTIST	ALBUM	PAGE
NORAH JONES	Come Away With Me	34
ALISON KRAUSS + UNION STATION	Live	35
SUSAN TEDESCHI	Wait For Me	36
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DIXIE CHICKS	Home	38
LOUIE DEVITO	N.Y.C. Underground Party 5	39
KIRK FRANKLIN	The Returns Of Kirk Franklin	40
T.A.T.U.	200 KMM in The Wrong Lane	41
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BEE GEES	One Night Only	44
LOS BUKIS	300 Inhabitas	45
AALIYAH	I Care 4 U	46
SEAN PAUL	Dutty Rock	47
SOUNDTRACK	Chicago	48

Top Singles

ARTIST	TITLE	PAGE
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MADONNA	Die Another Day	36
OLGA TANON	Pat Etta La Vida	37
AALIYAH	Miss You	38
NELLY FEAT. KYLUN, ALI & MURPHY LEE	As Feroz Quem	39
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SALIVA	Always	41
CHRISTINA AGUILERA	Beautiful	42

Videos

TITLE	PAGE
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JOSH GROBAN: JOSH GROBAN IN CONCERT	35
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SIENS	38

Unpublished

ARTIST	ALBUM
ANDREA BOCCELLI	Sentiments
CLASSICAL CROSSOVERS	
JOSH GROBAN	Josh Groban
TONY BENNETT & K.O. LANG	A Wonderful World
JAZZ CONTEMPORARY	
NORAH JONES	Come Away With Me
VARIOUS ARTISTS	Disenchantment
VARIOUS ARTISTS	Pure Motive IV

Top of the News

1.4 The European Commission unveils new laws to prevent counterfeit goods from entering the European Union.

1.6 Executive Turntable: Bob Higgins is named VP of operations for Film Entertainment Group.

Artists & Music

1.7 The Beat: Rod Stewart and Solomon Burke each celebrate their first Grammy Award nods in more than a decade.

1.7 The Grammy Awards return to New York on a new night with new categories.

2.4 Soundtracks: Randy Newman and *I Am Sam* should take home soundtrack Grammys this year.

2.4B The Classical Score: ECM founder Manfred Eicher earns his fourth nomination for producer of the year, classical.

2.5 Touring: Avril Lavigne's first headlining tour goes on a limited run intended to keep the singer fresh.

2.6 Boxscore: Cisseaux grosses more than \$2.5 million from nine sellout shows in Belgium.

2.9 Willis: The nominees for best remixed recording, non-classical, raise eyebrows in the dance community.

3.9 Country: Altissimo! raises its profile via patriotic promotions with such retailers as Borders Books & Music.

3.9 Nashville Scene: First-time nominee Joe Nichols takes in his two Grammy nods with quiet confidence.



37 PROTAGONISTAS DE LA MÚSICA

2.9 R&B: Mix-tape veteran DJ Envy makes his Epic debut with *The Desert Storm Mixtape: DJ Envy Black Party Vol. 1*.

3.2 Words & Deeds: Fat Joe, AZ, and Charli Baltimore relish their respective Grammy nods.

3.4 Latin Notes: Latin music: Industry insiders predict that Bacilos, Juanes, and Marc Anthony will be among the genre's Grammy winners.

3.7 Latin: *Temelando's* Protagonistas de la Música helps shorten development time for Latin acts in the U.S.

3.7 Beat Box: The nominees for best remixed recording, non-classical, raise eyebrows in the dance community.

3.9 Country: Altissimo! raises its profile via patriotic promotions with such retailers as Borders Books & Music.

3.9 Nashville Scene: First-time nominee Joe Nichols takes in his two Grammy nods with quiet confidence.

6.2 Reviews & Previews: Aaron Neville, Ry Cooder/Manuel Galbán, and Scott LaParo are in the spotlight.

4.5 Words & Music: Raphael Saadiq is among those acknowledged in the best song categories at this year's Grammy Awards.

5.2 Studio Monitor: Shure and engineer/producer Geoff Emerick share the 2003 Technical Grammy Award.

7.4 Nominees are announced for the annual W.C. Handy blues awards.

Merchants & Marketing

4.7 Warner Music Group makes its catalog available to be used as ring tones.

4.8 Declarations of Independents: Vagrant Records launches an in-house production arm.

4.9 Retail Track: The new Best Buy structure features some familiar faces.

5.0 Home Video: Home entertainment companies hope consumers show love with romantic DVDs this Valentine's Day.

International

5.3 Industry insiders are predicting the collapse of the Indian music industry.



42 AARON NEVILLE

5.4 Hills of the World: David Sneedon's "Stop Living the Lie" debuts atop the U.K. singles chart.

5.5 Global Music Pulse: Orphaned Land aims to unite religions through metal with its latest set, *El Norra Alita*.

Programming

5.8 Tuned In: Radio: Live stations put their own spin on the Grammy Awards.

Features

1.2 Market Watch

5.6B Classifieds

6.3 Between the Bullets: B2K Featuring P Diddy "bumps" Eminem from atop *The Billboard* Hot 100.

7.2 Update

7.8 The Billboard BackBeat

At a Glance

6.8 Chart Artist Index

7.1 Chart Song Index

Billboard Music Group Pacts With PromoSquad

Billboard Music Group has entered into an exclusive agreement with PromoSquad/HitPredictor to use its research information in *Billboard*, *Airplay Monitor*, and other VNI Business Media properties.

Headed by veteran record-promotion executive Rick Bisceglia and radio consultant Guy Zapoleon, PromoSquad uses market research to predict the success of new music releases throughout online consumer surveys.

"We are in the midst of a very interesting time, a true turning point for the music and record industries, in which developing artists and creating hit music are more critical than ever," Bisceglia says. "We believe that we have created a system that can really help find what both industries so desperately need—hit music—the end result being that the best music can get to the consumer and ultimately get them back in the stores or online

to buy albums and singles."

HitPredictor information will debut in the Feb. 7 issue of *Airplay Monitor*, Billboard Music Group's radio trade magazine. The information will also appear on the websites reviews page in *Billboard*, thus offering readers a package of predictive information and critical opinion on new releases.

Later this year, PromoSquad will produce a new *Billboard* chart that will measure consumer popularity for songs appearing on *The Billboard* Hot 100. The Hot 100 currently uses radio audience information tracked by Nielsen Broadcast Data Systems and retail sales compiled by Nielsen SoundScan.

"There is always a hunger in the music industry for viable research data," *Billboard* director of charts Geoff Mayfield says. "The ability to utilize the resources and know-how of Guy Zapoleon, who has unparalleled respect among both radio programmers and label promotion chiefs in multiple formats, represents a unique opportunity to provide our readers with invaluable information."

Airplay Monitor editor in chief Sean Ross addressed his publication's partnership, saying, "A decade ago, *Airplay Monitor* was

launched as a vehicle for music monitoring technology that has transformed how PDs really knew whether a record was a hit. Guy Zapoleon and Rick Bisceglia's reputation for integrity matches that of *Airplay Monitor*. We're very excited about being able to partner with them to bring our audience even more actionable information every week."

Zapoleon adds, "We are extremely excited to be working with VNI, *Billboard*, and *Airplay Monitor* because of their worldwide reputation for excellence and credibility. They have consistently proved to be innovative leaders in the music industry, especially in charting retail sales and radio airplay; and there is simply nowhere else we would rather be."

Additional PromoSquad features may be added to both magazines as well as to *Billboard*, *Billboard* Information Network, and other *Billboard* media.



ZAPOLEON



THE WORLD'S FINEST ARTISTRY ACROSS THE MUSICAL SPECTRUM



WE PROUDLY CONGRATULATE OUR ARTISTS ON THEIR
19 GRAMMY NOMINATIONS

Norah Jones

Come Away With Me

Album of the Year

Record of the Year ("Don't Know Why")

Song of the Year (Jesse Harris for
"Don't Know Why")

Best New Artist

Best Pop Vocal Album

Best Female Pop Vocal Performance
("Don't Know Why")

Best Producer (Ari! Merdin)

Best Engineered Album (non-classical)

BLUE NOTE RECORDS

Anoushka Shankar

Live at Carnegie Hall

Best World Music Album

ANGEL RECORDS

Bernadette Peters

Loves Rodgers & Hammerstein

Best Traditional Pop Album

ANGEL RECORDS

Leif Ove Andsnes

Grieg: Lyric Pieces

Best Instrumental Soloist Performance

EMI CLASSICS

Ian Bostridge

The Noel Coward Songbook

Best Classical Crossover Album

EMI CLASSICS

Britten: The Turn Of the Screw

Bostridge, Rodgers/Harding, conductor

Best Opera Recording

VIRGIN CLASSICS

Verdi: Messa de Requiem

Alagna, Gheorghiu, Barcellona,

Konstantinov

Swedish Radio Chorus

Eric Ericson Chamber Choir

Orfeon Donostiarra

Berlin Philharmonic/Abbado, conductor

Best Choral Performance

EMI CLASSICS

Osvaldo Golijov/ St. Lawrence String Quartet

Yiddiebbuk

Best Classical Contemporary

Composition

Best Chamber Music Performance

EMI CLASSICS

Mozart: Idomeneo

Bostridge, Frittoli, Johnson/

Mackerras, conductor

Best Opera Recording

EMI CLASSICS

Jane Bunnett

Alma De Santiago

Best Latin Jazz Album

BLUE NOTE RECORDS

Bebo Vaidés Trio

El Arte del Sabor

Best Traditional Tropical Latin Album

BLUE NOTE RECORDS

Also congratulations to

Manhattan Artist

Art Garfunkel

due to receive a

Lifetime Achievement Award

for his work as part of

Simon & Garfunkel

WILLIAM MORRIS CONGRATULATES

RECORD OF THE YEAR

Eminem

Without Me

ALBUM OF THE YEAR

Eminem

The Eminem Show

BEST NEW ARTIST

Michelle Branch

BEST FEMALE POP VOCAL PERFORMANCE

Sheryl Crow

Soak Up The Sun

BEST MALE POP VOCAL PERFORMANCE

Craig David

7 Days

BEST POP COLLABORATION WITH VOCALS

**Sheryl Crow &
Don Henley**

It's So Easy

Michelle Branch*

The Game Of Love

BEST TRADITIONAL POP VOCAL ALBUM

Michael Feinstein

*Michael Feinstein with
The Israel Philharmonic Orchestra*

Bernadette Peters

Bernadette Peters Loves Rodgers & Hammerstein

BEST FEMALE ROCK VOCAL PERFORMANCE

Sheryl Crow

Steve McQueen

BEST MALE ROCK VOCAL PERFORMANCE

Peter Dinklage

The Barry Williams Show

BEST ROCK PERFORMANCE BY A

DUO OR GROUP WITH VOCAL

Tonic

Take Me As I Am

BEST METAL PERFORMANCE

Korn

Here I Stay

BEST HARD ROCK PERFORMANCE

Godsmack

I Stand Alone

Queens Of The Stone Age

No One Knows

BEST ROCK INSTRUMENTAL PERFORMANCE

Slash

Love Theme From The Godfather

BEST ROCK SONG

Godsmack

I Stand Alone

Sully Erna

songwriter

BEST ROCK ALBUM

Sheryl Crow

C'mon, C'mon

Tonic

Head On Straight

BEST FEMALE R&B VOCAL PERFORMANCE

Jill Scott

He Loves Me (Lyzel in E Flat) (Movements I, II, III)

BEST MALE R&B VOCAL PERFORMANCE

Musiq

Halfcrazy

Remy Shand

Take A Message

BEST R&B PERFORMANCE BY A

DUO OR GROUP WITH VOCAL

Brian McKnight*

All The Way

BEST TRADITIONAL R&B VOCAL PERFORMANCE

Al Green*

Put It On Paper

Remy Shand

Rocksteady

BEST R&B ALBUM

Musiq

Justisen (Just Listen)

Remy Shand

The Way I Feel

BEST URBAN/ALTERNATIVE PERFORMANCE

Erykah Badu

Featuring

Common

Love Of My Life (An Ode To Hip Hop)

Cee-Lo

Gettin' Grown

Floetry

Floetic

Raphael Saadiq

Featuring

D'Angelo*

Be Here

BEST R&B SONG

Raphael Saadiq

Featuring

D'Angelo*

Be Here

Floetry

Floetic

Erykah Badu

Raphael Saadiq*

Love Of My Life (An Ode To Hip Hop)

Remy Shand

Take A Message

BEST CONTEMPORARY R&B ALBUM

Floetry

Floetic

BEST FEMALE RAP SOLO PERFORMANCE

Missy Elliott

Scream & a.k.a. Itchin'

Lauryn Hill

Mystery Of Iniquity

BEST MALE RAP SOLO PERFORMANCE

Eminem

Without Me

Ludacris

Rollout (My Business)

*Shared credit



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OUR GRAMMY AWARD NOMINEES

BEST RAP PERFORMANCE BY A DUO OR GROUP

Busta Rhymes

Pass The Courvoisier Part II

OutKast

The Whole World

BEST RAP/SUNG COLLABORATION

Nappy Roots

Pop Folks

BEST RAP ALBUM

Eminem

The Eminem Show

Ludacris

Word Of Mouf

Petey Pablo

Diary Of A Sinner: 1st Entry

BEST MALE COUNTRY VOCAL PERFORMANCE

Pat Green

Three Days

Brad Paisley

I'm Gonna Miss Her

BEST COUNTRY PERFORMANCE BY A

DUO OR GROUP WITH VOCAL

Diamond Rio

Beautiful Mess

Lonestar

Not A Day Goes By

BEST COUNTRY COLLABORATION WITH VOCALS

Garth Brooks &

Trisha Yearwood

Squeeze Me In

Mary Chapin Carpenter

Sheryl Crow

Flesh And Blood

Willie Nelson

Mendocino County Line

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Nickel Creek

Smoothie Song

BEST COUNTRY SONG

Willie Nelson

Mendocino County Line

Radney Foster

& Pat Green

Three Days

BEST COUNTRY ALBUM

Willie Nelson

The Great Divide

BEST JAZZ VOCAL ALBUM

Natalie Cole

Ask A Woman Who Knows

Diana Krall

Live In Paris

BEST ROCK GOSPEL ALBUM

Audio Adrenaline

Lift

Grits

The Art Of Translation

BEST POP/CONTEMPORARY GOSPEL ALBUM

Paul Colman Trio

New Map Of The World

Kathy Troccoli

The Heart Of Me

BEST SOUTHERN, COUNTRY, OR

BLUEGRASS GOSPEL ALBUM

The Charlie Daniels Band

How Sweet The Sound Of Favorite Hymns

And Gospel Greats

The Oak Ridge Boys

An Inconvenient Christmas

BEST LATIN POP ALBUM

Bacilos

Caravana

BEST LATIN ROCK/ALTERNATIVE ALBUM

Juanes

Un Dia Normal

BEST CONTEMPORARY FOLK ALBUM

Nickel Creek

This Side

BEST WORLD MUSIC ALBUM

Angélique Kidjo

Black Ivory Soul

BEST SPOKEN WORD ALBUM FOR CHILDREN

John Lithgow

Ogden Nash's - The Christmas That Almost Wasn't

BEST SPOKEN WORD ALBUM

Christopher Reeve

Nothing Is Impossible (Christopher Reeve)

BEST SPOKEN COMEDY ALBUM

Dennis Miller

The Hunt Zone

BEST SONG WRITTEN FOR A MOTION PICTURE,

TELEVISION OR OTHER VISUAL MEDIA

Erykah Badu

Featuring

Common

Love Of My Life (An Ode To Hip Hop)

Erykah Badu

Raphael Saadiq

songwriters

BEST SHORT FORM MUSIC VIDEO

Eminem

Without Me

Missy Elliott

Knoc

BEST LONG FORM MUSIC VIDEO

The World According To Nappy

Nappy Roots

Robbie Williams Live at the Alpert

Hamish Hamilton

Director

BEST MUSICAL SHOW ALBUM

Thoroughly Modern Millie

Guys And Dolls

In The News

• The return of *American Idol* set a ratings record for the Fox network Jan. 21, according to reports. About 26.5 million viewers tuned in for the talent show's first night, the highest ratings ever for a non-sports show on Fox. Last September, 23.5 million people watched Kelly Clarkson win the first *American Idol* competition.

• The Latin Grammys will air on the CBS network again this year, but it is likely the awards will not originate from Los Angeles, as in previous years. CBS' decision to air the awards comes in the wake of lower-than-expected ratings for the 2002 Latin Grammys, which aired last September. Sources say the network is committed to the awards and will promote them heavily. Reportedly, New York; Miami; and San Juan, Puerto Rico are vying to host the event this year. In 2001, the Latin Grammys were slated to take place in Miami but were moved at the last minute to Los Angeles. They were ultimately canceled because of the Sept. 11, 2001, terrorist attacks.

• Owing to market conditions in the music industry, Miami-based Warner Music Latina (WML) is restructuring several departments. Six employees were laid off last week as part of the personnel consolidation, including director of sales Jos Godur. The responsibilities of those who were let go will be divided among existing staff members. WML topped the *Billboard* year-end Top Latin Pop Albums Labels chart.

• Ruff Ryders has inked a deal with Virgin Records for new acts and their namesake compilations. The imprint, originally signed through Interscope Records, was home to Eve and JadaPink, among others. Those artists will remain with Ruff Ryders/Interscope.

• Houston-based Southwest Wholesale said it laid off six more employees Jan. 21, including VP of sales and retail marketing Rick Shedd—who oversaw the company's independent distribution side—and national accounts directors Ron Barnes and Ty Visconti. Three production and manufacturing staffers were also let go. The layoffs marked the fifth staff reduction in recent months for the financially troubled firm and the first to affect its distribution side; sources had indicated that Southwest was scaling back its one-stop operations to concentrate on the distribution of regional product.

• Nelson Mandela's AIDS benefit concert scheduled for Feb. 2 on Robben Island in Cape Town, South Africa (Global Music Place, *Billboard*, Jan. 25), was canceled because of conflicts with the producers regarding broadcast rights and sponsorship, according to reports.

BY MATTHEW BENZ

NEW YORK—As Vivendi Universal (VU) chairman/CEO Jean-René Fourtou came to the U.S. the week after Jan. 20 for routine meetings with top management here, talk swirled once again about what may happen to the company's stable of entertainment assets, including Universal Music Group (UMG).

One factor in that future still up in the air may be Marvin Davis, the oil billionaire who came forward two

months ago with an offer to buy all of VU's entertainment assets (*Billboard*, Nov. 30, 2002). A source in Davis' camp says he was due to meet with Fourtou the week of Jan. 27 in Paris for further talks. The source adds that Davis is confident he has the funding to back his bid, which amounts to \$15 billion plus \$5 billion in assumed debt.

Published reports suggest that other parties are also interested in VU's entertainment assets—including

Liberty Media, Metro-Goldwyn-Mayer, and NBC—are interested less in UMG than in Vivendi Universal Entertainment (VUE), which comprises VU's film, TV, and theme-park assets.

Representatives of UMG and VU likewise declined to comment on published reports that UMG chairman/CEO Doug Morris is now reporting solely to Fourtou. Two months ago, Barry Diller—chairman/CEO of USA Interactive and chairman of VUE—was named interim co-CEO of VU, with oversight of all entertainment assets, including UMG (*Billboard*, Nov. 23, 2002). At that time, Morris began reporting to both Fourtou and Diller.

In a joint statement Jan. 23, Fourtou and Diller said they continue to discuss "renegotiating various aspects" of VUE. "In the

interim, no changes in the operating structure or reporting responsibilities are contemplated" for VU's entertainment businesses.

On Fourtou's side as he sorts through possible scenarios is VU's recently restored financial stability. As of Dec. 31, 2002, the company had 8.23 billion euros (\$8.85 billion) in asset disposals.

Under French accounting rules, the disposals left VU with net book debt (gross debt minus cash) of about 13 billion euros (\$13.8 billion) as of Dec. 31. That compares with about \$35 billion euros (\$37.2 billion) last June, when Jean-Marie Messier was still chairman/CEO. VU has since paid 4 billion euros (\$4.3 billion), including 2.7 billion euros in cash, to boost its stake in French telecom firm Cegetel to 70%.

'Chicago' Blows Into Top Five On Billboard 200 Debut

BY CARLA HAY

The momentum for the film musical *Chicago* continues to build, as its soundtrack on Epic/Sony Music Soundtrax makes an impressive No. 4 debut on The *Billboard* 200 (see *Over the Counter*, page 63, and *Chart Beat*, page 78). The *Chicago* soundtrack, released Jan. 14, had U.S.

sales of 83,000 units in its first week, according to Nielsen SoundScan.

Many movie soundtracks debut in the top 10, including the *8 Mile* soundtrack in November 2002, but not without a radio hit fueling sales. *8 Mile*, for example, includes Eminem's No. 1 *Billboard* Hot 100 hit "Lose Yourself."

A single has not been released from *Chicago*, and because most of the songs on the *Chicago* soundtrack are performed by the film's stars—Renée Zellweger, Catherine Zeta-Jones, and Richard Gere—it may signal that the public is more willing to accept artists crossing over into singing.

The success of *Chicago* the movie is the main factor in driving sales for the soundtrack, observes Jeff Levine, purchasing manager for New York-based retailer HMV USA: "People want to relive the movie, so they buy the soundtrack. There's a lot of star power in this movie, and it's getting a lot of attention."

Chicago has become a box-office hit and was the top winner (with three prizes) Jan. 19 at the 60th annual Golden Globe Awards. In the field of motion-picture musical or comedy, *Chicago* won awards for best picture, best actress (Zellweger), and best actor (Gere). *Chicago* the movie is considered a

frontrunner for the 75th-anniversary Academy Awards, whose nominations will be announced Feb. 11.

The strong sales stat for the *Chicago* soundtrack comes at a time when movie musicals are poised for a comeback (*Billboard*, Jan. 11). Zellweger says of recording the *Chicago* soundtrack, "It was so much more life-changing than I ever expected it to be. It was magical learning to express a different way to divide. I opened up."

The *Chicago* film and soundtrack "will open a lot of doors in the future for other movie musicals and opportunities for entertainers to be seen in a different light," Sony Music Soundtrax president Glen Brunman predicts.

There's something fresh and exciting about this movie, and that's why people want to take the soundtrack home with them. It comes down to the great songs and having credible performers who did an amazing job."

To further promote the soundtrack, Epic will release two music videos in the near future: a clip of Zeta-Jones' show-stopping Chicago scene performing "All That Jazz" and pop singer Anastacia's video for her *Chicago* soundtrack song, "Love Is a Crime." (Although Epic had originally planned a music video for the remake of "Cell Block Tango [He He He He It's Him]" performed by *Chicago* supporting actress Queen Latifah, Lil' Kim, and Macy Gray, the label now says there will be no video for the song.) The release of the "All That Jazz" video will precede "Love Is a Crime," which Brunman says is due out in February.



ZELLWEGER

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	
Total	37,154,000	32,586,000	(-12.3%)
Albums	36,280,000	32,129,000	(-11.4%)
Singles	874,000	457,000	(-47.7%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	
CD	34,266,000	30,300,000	(-9.8%)
Cassette	1,929,000	1,123,000	(-41.8%)
Dither	85,000	106,000	(+24.7%)
OVERALL UNIT SALES			
This Week	10,039,000	This Week 2002	11,628,000
Last Week	9,937,000	Change	-13.7%
Change	<-1.0%		
ALBUM SALES			
This Week	9,899,000	This Week 2002	11,338,000
Last Week	9,780,000	Change	-12.7%
Change	<-1.1%		
SINGLES SALES			
This Week	141,000	This Week 2002	290,000
Last Week	149,000	Change	-51.4%
Change	<-5.4%		
YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2002	2003	
Chain	20,040,000	17,402,000	(-13.2%)
Independent	4,575,000	3,752,000	(-18.0%)
Mess Merchant	10,417,000	9,929,000	(-4.7%)
Nontraditional	1,248,000	1,045,000	(-16.3%)
YEAR-TO-DATE ALBUM SALES BY STORE LOCALE			
	2002	2003	
City	8,074,000	7,231,000	(-10.4%)
Suburb	15,574,000	13,949,000	(-10.4%)
Rural	12,832,000	10,949,000	(-13.2%)

HIGHLIGHTED FIGURES

Compiled from a national survey of retail stores and rack sales figures collected, compiled, and provided by NPD Entertainment

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Monsters, Inc. ~ Randy Newman. Composer

**BEST SONG WRITTEN FOR A MOTION PICTURE,
TELEVISION OR OTHER VISUAL MEDIA**

If I Didn't Have You ~ Randy Newman. Composer
Monsters, Inc. Soundtrack

BEST INSTRUMENTAL COMPOSITION

The Ride of the Doors ~ Randy Newman. Composer
Monsters, Inc. Soundtrack

BEST MUSICAL ALBUM FOR CHILDREN

Monsters, Inc. Scream Factory Favorites ~ Riders in the Sky

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Bear Mountain Hop ~ Bela Fleck
The Country Bears Soundtrack

New
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WALT DISNEY RECORDS

EC Gets Tougher On Counterfeit Releases

BY LEO CENDROWICZ

BRUSSELS—The European Commission unveiled proposed laws Jan. 20 to tackle the increasing waves of counterfeit goods entering the European Union.

The EC proposed giving customs officials more power to stop the flow of counterfeit goods, including the authority to conduct extensive searches of travelers' bags. Also, the range of goods that can be seized will be extended, and procedures will be streamlined to make it easier and cheaper for companies to ask customs to seize and destroy counterfeit products without the need to await legal proceedings that could take years.

The proposal also suggests granting customs officials the right to pen investigations—rather than having to wait for a formal complaint—and increasing data sharing between the industry and governments regard-

ing the trade in fake products.

"Piracy as a phenomenon has been underestimated for years," EC director general for tax and customs matters Robert Verreus says. "Enforcement mechanisms have been underdeveloped." The trade in pirate CDs alone is estimated at 1 billion-5 billion euros (\$4.27 billion-\$5.34 billion) per year, he says.

The new rules are likely to come into force next year, once they are approved by the European Parliament and national governments. Verreus says it is essential that tougher piracy laws come into force before the EU enlarges in 2004, because the problem is extremely severe in some of the candidate countries, especially those in Eastern Europe.

The EC is due to publish the complementary *Enforcement Directive* early next month, outlining measures to clamp down on pirate products found within the EU.

Microsoft Readies Copy-Protection Technology

'Second-Session' Capabilities Enable CDs To Be Played On Traditional Players, PCs

BY BRIAN GARRITY

In a move that aims to help pave the way for more widespread legal experimentation with CD copy protection, Microsoft announced at MidemNet in Cannes that it is releasing a solution that enables the embedding of secure "second-session technology" on prerecorded music titles.

Universal Music Group (UMG) and EMI Recorded Music are among the labels that plan to use the solution. Copy-protected titles featuring second sessions are expected to be on the market by the second half of the year.

Second-session technology enables the placement of two versions of an album on one CD—one version that does not allow for any digital copying whatsoever and plays on traditional CD players and a second version that is compressed in the Windows Media

Audio format and uses Windows Media digital-rights management, enabling the album to be played on PCs and to be copied onto computer hard drives.

The solution—known as Windows Media Data Session Toolkit—also enables the secure tracks to be transferred to most secure portable devices. Microsoft says there are also opportunities for secure digital distribution. At this point, secure burning to blank CDs is not possible.

CD copy-protection solutions currently on the market generally do not allow for playback on a computer—a leading factor that to date has dissuaded labels from aggressively experimenting with such technology in the U.S.

But the industry is hoping to position the second session with consumers as a "feature" as opposed

to a "restriction."

In Jan. 18 keynote address at the confab, David Foster, GM of the digital-media division at Microsoft, said that support from UMG, EMI and others is a "clear indication that the PC is recognized as a valuable medium for enjoying content that is CD- or DVD-based."

CD copy-protection specialist SunComm says it plans to use the solution in its security technology.

MPO International Group—a French company specializing in CD, DVD, and CD-R pressing and a leading independent CD manufacturer—says it will support the technology. It plans to market the capability to its international customer base of record labels, which includes EMI Virgin, Warner, Universal, and independent label Naive.

New Coalition Formed To Fight Government-Mandated Copy Protection

BY BILL HOLLAND

WASHINGTON, D.C.—In an organized push to oppose government-designed and -mandated anti-copying technologies, major U.S. technology companies joined forces Jan. 23 with conservative think tank and consumer groups to launch a new coalition lobbying organization.

The new group, the Alliance for Digital Progress (ADP), is helmed by prominent Republican Party honcho Fred McClure. He has extensive experience with Capitol Hill, having worked in both the Reagan and George H. W. Bush administrations as legislative director.

ADP is planning a national campaign to prevent the adoption of mandates through legislation or regulation by reaching out to lawmakers on Capitol Hill, administration officials, and the public.

McClure says that even though a bill by Sen. Ernest Hollings, D-S.C., requiring businesses to use government-mandated technology failed in the last Congress, "we must be vigilant" in case a similar measure is "tacked on to a must-pass bill."

McClure sees Hollywood, not the record industry, as its adversary. The Motion Picture Assn. of America has

been working hard to get Congress to pass anti-copying legislation that would require companies to use mandated software.

Outgoing Recording Industry Association of America (RIAA) chairman C.E.O. Hilary Rosen "is engaged in some other issues," McClure says, also mentioning

the announcement last week that the RIAA has signed onto an agreement with leading tech business alliances to pursue a private-sector response to the problems of online piracy (*Billboard*, Jan. 25).

"We all see that the problem of Internet piracy is serious, but we are greatly concerned that Hollywood is trying to pressure Congress into forcing technology mandates onto American consumers," McClure says. "We're advising government lawmakers to give our laptops a lobotomy."

The list of tech businesses joining the coalition is impressive: American Electronics Assn., Apple, Cisco Systems, Dell Computer Corp., Hewlett-Packard, IBM, Intel Corp., Microsoft, and Motorola.

Top tech lobbying groups also joined the ADP: the Business Software Alliance, the Digital Media Assn., the Information Technology Assn. of America, the National Assn. of Manufacturers, the Semiconductor Industry Assn., and the Massachusetts Software & Internet Council.

Executive Turntable



HIGGINS

FRANK

CRESTO

RECORD COMPANIES: Bob Higgins is named VP of operations for Virgin Entertainment Group in Los Angeles. He was founder and head of Retail Solutions.

Lisa Frank is named VP of video promotion for MCA Records in New York. She was VP of artist development for Sony Music International.

Nick Tiedler is promoted to senior director of sales for Arctis Records in New York. He was East Coast and Central regional director of sales.

Andrew Hall is named director of business development and marketing sales for Musikvergnügen in Los Angeles. He was national sales representative for Howling Music.

Dave Weiss is named director of sales for Savoy Jazz in New York. He was a branch sales associate for RCA/BMG.

Universal Music Group's Elabs promotes **Jeffrey Bronkowsky** to VP of business development in New York and **Wendy Nassbaum** to director of business development in Los Angeles. They were, respectively, senior director of business development and associate director of business development.

Century Music Records names **Cly Marshall**, previously a freelance writer, as junior A&R representative; **Kurt Briggs**, previously music director of Atlanta's WYCS-FM, as radio promotions associate; and **Marion Feller**, previously an accountant for AFM Hospitality, as assistant. They are based in Los Angeles.

PUBLISHING: Scott Cresto is named VP of film & TV and A&R for Chrysalis Music Group in Los Angeles. He was director of film & TV for Warner/Chappell Music.

Michael Steinberg is promoted to VP of business affairs and licensing for BMI in New York. He was assistant VP of business affairs and licensing.

BROADCASTING: Lisa Dollinger is named senior VP of marketing and communications for Clear Channel Radio in San Antonio. She was owner of Dollinger Public Relations.

Basil L. Murrain is promoted to VP of marketing and promotion for American Urban Radio Networks in New York. He was assistant VP of marketing and promotion.

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FOR THE RECORD

To clarify a story in the Jan. 25 issue on Jay Zoberg's departure from MCA ("MCA President Bob Berg Resigns"), MCA's 1997 market share of 4.88% took into account the performance of MCA Nashville, MCA's 2002 market share with the Nashville division included was 3.34%.

CD Warehouse Divests Assets; Former CEO Becomes Suitor

BY MATTHEW BENZ

CD Warehouse, which filed for Chapter 11 bankruptcy reorganization in July 2002, says it plans to sell all its assets by Friday (24). Because company employees are prohibited from participating in the sale, president/CEO Christopher Salyer resigned Dec. 23, 2002, in order to mount his own bid.

David Payne, head of D.E. Payne & Associates—the outside firm that is assisting CD Warehouse in its bankruptcy proceedings—has assumed responsibilities as CFO and CEO. Salyer could not be reached for comment.

A CD Warehouse spokeswoman

says the court has stipulated a minimum bid of \$3 million for all of the Oklahoma City-based retailer's assets. The minimum bid for individual company-owned stores is \$50,000, for franchised stores a minimum of \$5,000. There is a minimum bid of \$750,000 for the entire franchise system.

Among the reasons CD Warehouse cited for its bankruptcy filing were a "significant debt problem," more than \$500,000 in unsecured franchise royalties, and an industry-wide decline in CD sales. CD Warehouse began liquidating 23 of its stores last November.

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BILLBOARD MUSICIANS GUIDE - Issue Date: Apr 30 • Ad Close: Mar 12

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ARTISTS & MUSIC



by Melinda Newman

The Beat

FEELS LIKE THE FIRST TIME: There's nothing like an artist's first Grammy Award nomination... or his or her first nomination in so long that it feels like the first one.

Just ask **Rod Stewart**, who, incredulously, has never won a Grammy and is nominated for the first time in 13 years. He didn't find out until three days after the nominations had been announced that *His Hit Had to Be You... The Great American Songbook (U Records)* was up for best traditional pop vocal album. "I have a yearly jachinai holiday in the Caribbean with friends. We turn the phones off for two or three days, so I didn't find out until Jan. 10, my birthday, so it couldn't have been a better day."



While he's very nervous about not having won before, he admits, "It's strange to have done a huge body of work and to get nominated for something that was just a labor of love. We didn't even think it would sell." And yes, he's already planning what he's going to wear to the Feb. 23 ceremonies: "I'm going to wear something tasteful, maybe in yellow," he says with a laugh. "Maybe a kilt that will show off my extraordinarily knobby knees."

Stewart adds that if he could turn back time and pick any of his past projects to win, it would be 1971's now-classic *Every Picture Tells a Story*. "Times have changed. If it were now, that album would probably be nominated five or six times. I'd just like to get me hands on one!"

Then there's **Solomon Burke**, who's up for a Grammy for the first time since 1983. He got the nod in the best contemporary blues album category for his excellent *Don't Give Up on Me (Fat Possum/Anti-)*. He jokes that as a result of the nomination, "my rent's going up and my landlord's going to go freaky. When you get nominated, everyone thinks you get a big check in the mail. Everyone thinks, 'He's in the money now!'"

If he wins, Burke says the Grammys better think about giving him a few extra minutes for

his acceptance speech. In addition to such songwriters as **Bob Dylan**, **Brian Wilson**, and **Tom Waits** who contributed songs for the album, he has to mention his family: "I have 65 grandchildren and 10 great-grandchildren; another one was just born yesterday. I got a mighty long list!"

Burke isn't sure if he'll attend the show. "The Grammys don't pay for anything. But I want to go even if I'm selling popcorn down front." Don't think he won't. This is the man who demanded—and got in his contract—the right to sell concessions at his Apollo Theater dates in the '50s and early '60s. And he sold popcorn with stickers that said "Solomon Burke, Atlantic recording artist. Your box of soul popcorn."

QUICK CHECKS: And then there are those artists for whom this year marks their first nomination. **Nickelback's Chad Kroeger**, who is up for both his band's *How You Remind Me* and for "Hero," his contribution to the *Spider-Man* soundtrack, found out from his biggest fan: his mom. "My mother called throwing out congratulations and my brother called throwing out congratulations, and I fell back into whatever beautiful dream I was having, about an hour later it sort of seeped into my subconscious and I finally woke up, thinking, 'Grammy nominations? Grammy nominations?' And then the phone just started going crazy."

Avril Lavigne found out about her five nominations as she was announcing the nominees at the Grammys' official press conference. She stresses she'd be delighted to take home an award in any category, but her favorite nomination is for best female rock vocal performance for "Sk8er Boi," because she is sick of being labeled a teen pop star. "I hate it. I know my music is pop, but there are still a lot of rock songs. I'm pop/rock."

Additional reporting by Susanne Ault and Chris Titus.

Changes Aplenty For 2003 Grammys

Awards Show Moves To New York And A Sunday-Night Broadcast

BY MELINDA NEWMAN

There will be several changes when the 45th annual Grammy Awards are beamed live from New York's Madison Square Garden Feb. 23 on CBS.

It will be the first time the *Pierre Cossette*-produced show has aired on a Sunday night. It will be the first time the show has been held in New York in five years, it will be the first time awards are given in the best contemporary R&B album and best urban/alternative performance categories, and it will be the first Grammy telecast under new National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow.

The move to Sunday came after discussions between the academy and CBS. Portnow says, "We came to the conclusion that Sunday night would be a real opportunity for all of us. Sunday's the biggest night in television in terms of people watching, so that's where we want to be."

Portnow will not say if the move to Sunday is a permanent one but adds that if it is, "I envision potentially building a unique franchise which becomes Grammy Sunday. There could be many elements tied to that in terms of programming, events, retail potential, even down to people having their annual Sunday-night Grammy parties."

Performers for this year's show are still being confirmed, as is a host, Portnow says. However, he may veer from his predecessor, Michael Greene, who generally would not allow an act to appear on the Grammys if it appeared on the *American Music Awards* in January. "I don't have rules per se," Portnow says. "I will say we're going to do whatever it takes for our show to be unique."

The return to New York is a direct result of the departure of both Greene and former New York mayor Rudolph Giuliani, who had a longstanding feud. Portnow says he is glad to bring the show back to the Big Apple, and

the financially beleaguered New York is happy to have the show back: Estimates are that the Grammys will bring \$40 million into the city.

"There's certainly a unique and special contribution that New York has made to music historically, so we get to tap into all that great energy and enthusiasm," Portnow says. "Because of the physical layout of New York, you see and feel the Grammys everywhere. It's more centralized, whereas in L.A., everything is far more spread out. Also, having not been in New York for five years, you can't imagine the pent-up sense of excitement throughout the whole community."

However, New York also presents challenges to NARAS. "On a basic staffing level, we are based in Santa Monica. To do the show in New York, we literally have to transport a sizeable portion of our entire staff to New York. Just logistically, Manhattan is challenging. But the Sunday element helps us dramatically in that we won't be dealing with the traffic and congestion of a weekday."

Despite the obvious changes, Portnow says the basic elements of the show will remain the same. But he makes no promises that big changes are not in store. "The practical reality that I faced stepping into the job less than 90 days prior to the airing of the telecast is that there are only so many things that could even be considered to be done dramatically differently," he says. "Therefore, any dramatic ideas I may have about changes for the show will have to wait until the 2004 telecast."

New Year will also bring a solution in dealing with the Oscars, which will now go head to head with the Grammys since the Academy Awards have shifted from their usual end-of-March broadcast to the end of February. When asked if the Grammys will move from their traditional slot, Portnow says, "We'll find the most efficient way to present the show in the best light and best time as possible."



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Some Stations Embrace Grammy Promos, Others Debate Importance

BY MARC SCHIFFMAN

NEW YORK—While Grammy-related promotions still play a role at some radio stations, many program and promotion directors are lukewarm about how pertinent the gold standard of U.S. music awards is to their listeners—though none of those who spoke to *Billboard* would turn down a trip to the event to give away to their listeners (see related story, page 59).

The most elaborate promotion related for this article came from Clear Channel/Phoenix director of marketing and promotions Vicki Fiorelli. Working with her cluster's country KNIX and AC KESZ, she's put together the annual "Sing Your Way to the Grammys" promotion.

In each of the six weeks leading up to the awards, the two stations alternate hosting what Fiorelli describes as a contest that's something between karaoke and *American Idol*. Each week's contest presents a finalist for the trip and a story segment on the nightly news at the local CBS affiliate, which partners in the promotion. The judges throughout are from an Elizabeth Savage talent agency, in the market.

After three country and three AC finalists are determined, the final night pits those half-dozen com-

petitors against each other for one last sing-off and the all-expense-paid trip to the Grammys and after-parties. The TV partner sends a crew to New York with the winner to telecast their experience.



FIORELLI

Fiorelli says that anything so music-related as the Grammys is going to capture the attention of her station. This is the third year for "Sing Your Way to the Grammys," and she likes the crossover potential in this year's nominees, represented by such artists as Faith Hill, who can "appeal to both audiences and the listenership is there from both stations."

Modern AC WBXM Boston director of marketing Anne-Marie

Strzelecki also finds that a broad number of nominees is appropriate to her station. She points out that such nominees as Avril Lavigne and John Mayer have played the station's Mixfest concert in the past, and that's something on which the station can hang its hat on the air.

WBXM is in the process of putting together its traditional contest of sending a winner to the Grammys and will be Boston's only radio station to simulcast the awards on-air.

Like Strzelecki in Boston, triple-A KFOG San Francisco director of marketing Jude Heller finds that the nominations reinforce the music that her station plays. "It still has plenty of cachet for us and our audience, since our audience [consists of] real music lovers." Accordingly, her station was working on getting a related promotion on the air at press time.

Stations like top 40 KMXV/AC KSRC Kansas City and top 40 WBLI Long Island, N.Y., are also among those sending listeners to the event with straightforward call-in-to-register on-air presentations.

But country WPOC Baltimore marketing director Sheila Silverstein says, "I don't think I've ever done a Grammy promotion." Her

logic is that she'd rather send a listener to a whole Tim McGraw concert, where the winner can take in two hours of the music they like rather than see McGraw or a similar country star play one song in the



midst of a multi-hour affair of which country is just one part.

For Silverstein, the Academy of Country Music and Country Music Assn. awards shows are more appropriate for her audience. Why, she asks, when there are so many country-fueled events at her disposal, "would I stop the music and send someone to the Grammys?"

"We're going to talk about the Grammys," Silverstein continues. "It's a national event. Who doesn't

want to see what they're wearing?" But compared to air time used for playing country music and selling inventory to TV stations anxious to tout their February ratings sweeps programming, a full-blown Grammy promotion takes a back seat.

Marc Gunn, PD of R&B sister outlets WBLV/WCZB Louisville, Ky., echoes Silverstein's complaints for his hip-hop contingency. "A lot of artists [don't] think they get the respect they deserve from the Grammys—be it the telecast, the nominations, or whatever," Gunn says. "That may be some of the reason for the disconnect with some audiences."

For Gunn, promotion opportunities like the Super Bowl in late January loom larger than awards shows. "The Grammys and Oscars come in distant second after that," he says. But like everyone else, Gunn says, "If the opportunity arose where we could send someone to the show, heck, yes, it's an event."

The same seems to apply to the modern-rock stations' approach, at least as represented by one unnamed modern PD, who reported that his station was taking the anti-Grammy approach as a result of the lack of hipness that his audience perceives the awards to have.

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Grammys Preceded By Weeks Of Events In NYC

BY MARGO WHITMIRE

In anticipation of the Feb. 23 Grammy ceremony, the National Academy of Recording Arts and Sciences (NARAS) will present an array of events in celebration of New York's musical community.

With some programs produced by the Grammy Foundation and others by entities funded by or related to NARAS, the fifth annual Grammy Fest will feature concerts, workshops, educational seminars, and exhibits throughout the month of February.

The following is a list of key Grammy Fest events. All activities will be held in New York.

- The New York chapter of NARAS and Grammy Host Committee present Songs of the City, featuring recording artists from the classical, Broadway, pop, and rap genres, Thursday (30) in the Winter Garden of the World Financial Center.

- The New York Philharmonic presents the Saturday Matinee concert, Saturday (1) at Avery Fisher Hall (Lincoln Center Plaza).

- Queens Borough Public Library presents Enos Payne and Circumference Jazz: A Program of Jazz History, Saturday (1) at the Rochdale Village Branch.

- The New York chapter of

NARAS presents Up Close & Personal with Russell Simmons, Lyor Cohen, and Rick Rubin, Feb. 6. By invitation only.

- Smithsonian Institute of the American Indian presents Native Sounds Downtown Concert, Feb. 6 at the National Museum of the American Indian.

- America Celebrates the Blues Feb. 7 at Radio City Music Hall.

- Jazz at Lincoln Center presents Jazz for Young People, Feb. 8 in the Alice Tully Hall of the Lincoln Center Plaza.

- The Juilliard School presents the Juilliard Symphony, Feb. 10 at the Avery Fisher Hall.

- In partnership with the New York chapter of NARAS, the Grammy Foundation presents National Grammy in the Schools, Feb. 13 at Pace University. By invitation only.

- Queens Theatre in the Park presents Friday Night Cabaret Series featuring Tom Wopat, Feb. 14 at the New York State Pavilion at Flushing Meadows Corona Park.

- City Light Entertainment presents Grammy Jazz Night with the Mike Melvoin Trio and guests K.C.'s

David Basse and New York's Hottest Players, Feb. 15-16 at the Cutting Room.

- Grammy Foundation presents Concerts for Young People, Feb. 19 at the Apollo Theater.

- Grammy Foundation and Toys R Us presents Tune In & Play, Feb. 20 at the Toys R Us at Times Square.

- Grammy Classical Music Luncheon honoring Mstislav Rostropovich, Feb. 20 in the Grand Ballroom of the Waldorf Astoria.

- Rhythm & Blues Foundation presents the 2003 Pioneer Awards, Feb. 20 at the Manhattan Center Grand Ballroom.

- Grammy Mentor Session, Feb. 21 at Madison Square Garden.

- Fifth Annual Grammy Entertainment Law Initiative Luncheon, Feb. 21 at the Waldorf Astoria.

- MustCares Person of the Year Tribute Dinner (honoring Bono) & Silent Auction, Feb. 21 at the Marriott Marquis Hotel.

- Grammy Nominees Celebration, Feb. 22 at the Sheraton.

- Gospel Music Assn. presents Gospel Music Extravaganza, Feb. 22 at Land's Theater.

- Lifeblood Theater Company presents Ten Open Mic and Emerging Artist Showcase, Feb. 22 at the Muddy Cup Coffee House.

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Best Pop Vocal Album

Britney Spears*

"Britney"

Best Female R&B Vocal Performance

Ashanti

"Foolish"

Best Male R&B Vocal Performance

Joe

"Let's Stay Home Tonight"

Usher

"U Don't Have To Call"

Best R&B Performance
By A Duo Or Group With Vocal

Joe*

"More Than A Woman"

Best R&B Song

India.Arie*

Songwriter "Good Man"

Floetry*

Songwriters "Floetic"

Best Traditional R&B Vocal Performance

The Temptations

"Lady"

Best Urban/Alternative Performance

India.Arie

"Little Things"

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"Floetic"

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India.Arie

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"Ashanti"

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"Floetic"

Best Rap Performance By A Duo Or Group

Nas*

"The Essence"

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Best Rap/Sung Collaboration

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The Chieftains

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Best Spoken Word Album

Tim Robbins

"The Great Gatsby"

Best Spoken Comedy Album

George Carlin

"Complaints And Grievances"

Best Classical Album

Robert Spano

Conductor "Vaughan Williams: A Sea Symphony"

Best Orchestral Performance

Daniel Barenboim

Conductor "Furtwängler Symphony No.2"

Jesús López-Cobos

Conductor "Turina: Danzas Fantásticas;
Sinfonia Sevillana, Etc./Debussy: Iberia"

**Best Instrumental Soloist(s) Performance
(With Orchestra)**

Marin Alsop

Conductor "Barber: Violin Concerto;
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Yuri Bashmet

Viola "Kancheli: Stylz/Gubaidulina: Viola Concerto"

Best Opera Recording

Daniel Harding

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Ian Bostridge

Principal Soloist "Britten: The Turn Of The Screw"

Anne Sofie von Otter

Principal Soloist "Handel: Hercules"

Anne Sofie von Otter

Principal Soloist "Gluck: Alceste"

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Principal Soloist "Mozart: Idomeneo"

Daniel Barenboim

Conductor "Wagner Tannhäuser"

Best Choral Performance

Robert Spano

Conductor "Vaughan Williams: A Sea Symphony"

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Bono Fete Could Draw Presidents Bush, Clinton

BY MELINDA NEWMAN

When MusiCares honors Bono at the 2003 Person of the Year dinner Feb. 21, the event is expected to reach far beyond the usual industry types who attend such affairs.

Because of Bono's penchant for meeting with world leaders to discuss his humanitarian causes, sources say the dinner will be attended by a number of top political figures, possibly including President George W. Bush and former President Bill Clinton.

National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow would not comment on whether the heads of state will be there, but says, "To the extent that we have an honoree who does have preeminence and world attention, we would like and want to broaden the potential list of celebrities beyond our own industry to be part of this."

The annual honoree is selected by the MusiCares board of directors, key staff, and senior NARAS managers. "When it comes to selecting honorees, we look for individuals who really personify doing good things for people, who are philanthropists, and who have heart and soul," Portnow says. "When you pose the question, 'Who might be a great candidate who embodies all of those wonderful characteristics we seek,' the answer is Bono."

Bono's humanitarian works are many. In addition to U2's support of Amnesty International and Greenpeace, Bono was a tireless advocate for the International Jubilee 2000 Drop the Debt campaign, which encouraged countries to drop the debt owed them by the world's poorest countries for the millennium. He has since established DATA (Debt, AIDS, Trade to Africa), an organization aimed at getting stable, wealthy countries to work more closely with African nations. Bono is the first member of a group without his own solo musical career to be honored.



BONO

Sound Tracks™

GRAMMY PREVIEW: There's no way to please everyone at awards shows. So when the 45th annual Grammy Awards are presented Feb. 23 at New York's Madison Square Garden, we're prepared to hear grumping as well as praise from the winners. However, we think all the nominees in the film/TV visual-media categories are worthy contenders.

Best compilation soundtrack: In this category, Grammy voters have clearly made an effort to prove that hit-record sales aren't a requirement to get nominated. It would certainly explain the nods for *Dogma* and *The Boys* (Enjoy/Universal), *Standing in the Shadows of Motown* (Hip-Op), and *Y Tu Mamá Tambien* (Volcano): None of these three soundtracks made it onto any *Billboard* chart. *Six Feet Under* (Universal) made a brief appearance at No. 24 on the *Billboard* Top Soundtracks chart, but the album may be considered too eclectic to get the Grammy.

An exceptional compilation soundtrack should be cohesive as the musical voice of the project and great enough to inspire an emotional response and repeat listens. That's why our pick for the compilation soundtrack that most deserves to win the Grammy is *I Am Sam* (V2), a collection of Beatles songs superbly performed by such acts as Eddie Vedder, Sheryl Crow, Ben Harper, Paul Westenberg, Sarah McLachlan, The Black Crowes, Aimee Mann, and Michael Penn. Unlike most compilation soundtracks, *I Am Sam* had all of its songs recorded specifically for the best-selling soundtrack.

Andy Gershon, president of V2 Records in the U.S., tells *Billboard* that the *I Am Sam* soundtrack was a labor of love made against the odds: "A lot of labels passed on doing this soundtrack because they thought they wouldn't have enough time," Gershon—who had an A&R/executive producer role on the soundtrack, along with V2's Kate Hyman and Jon Sidel—adds. "All the recording, mixing, and mastering took place in 2½ weeks. We were blessed in that all these great artists were willing to take on these Beatles songs on short notice. The album isn't just a tribute to the Beatles; it's a tribute to the movie."

Best score soundtrack: The musical soundtracks are the Grammy voters should have a tough time

choosing a winner in this category, since all the nominees are outstanding. However, *Howard Shore's* score for *The Lord of the Rings: The Fellowship of the Ring* (Reprise) may ultimately have the edge because it won an Oscar. The film is also an extraordinary epic, making the original music score a truly stunning achievement.

Best soundtrack song: The Grammy Award for best song written for a motion picture, television or other visual media should theoretically go to the song that best captures the spirit of the project and makes a unique musical statement. Based on those criteria, Randy Newman's "If I Didn't Have You" from *Monsters, Inc.* should get the Grammy, although it



could face stiff competition from Chad Kroeger's "Hero" from *Spider-Man* and Paul McCartney's "Vanilla Sky" from the movie of the same name.

After receiving 16 nominations, Newman finally won his first Oscar last year for "If I Didn't Have You." It's the kind of honor that Grammy voters could take to heart, given that Newman has long been well-respected as a songwriter, and his film music has been recognized with Grammys before he won an Oscar. He was also the 2000 *Grammy* Lifetime Achievement honoree for artistic achievement.

Newman tells *Billboard* that "If I Didn't Have You" was inspired by "the friendship [the two main *Monsters, Inc.* characters have with each other. Even though it's an animation film, these characters have very real adult emotions. I find it's actually harder to write music for animation films than other films because of the amount of technical notes the filmmakers have."

As for his big Oscar moment when he was awarded, Newman says, "It was a bigger thing to me than I thought it would be. I respect to win, so I kind of got choked up out there. I never know what to expect from awards shows, but it feels great when people respect what you do."

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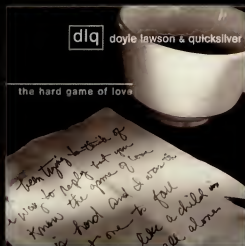
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NARAS Issuing Single Grammy Disc This Year

BY RASHAUN HALL

The National Academy of Recording Arts and Sciences (NARAS) has decided to keep things simple this year with its Grammy CD compilation. Due Feb. 11 on Warner Music Group,



the 19-track set features hits from a variety of nominated artists.

"The idea of the CD, first and foremost, was to present an array of the talent nominated," NARAS president Neil Portnow says. "Of course, we have traditionally gone



with the four universal categories—song of the year, record of the year, album of the year, and best new artist. Beyond that, we try to pick from the larger categories to give consumers a wide variety of music. It just happens that this year, those categories are as diverse as they are."

Launched in 1995 as a promotional tool on behalf of the artists and labels, the Grammy compilations (featuring official Grammy artwork) began as a single CD whose release was rotated among the major-label distribution outlets. A net portion of the proceeds from the compilation's sales will benefit the Grammy Foundation and MusicCares. During the late '90s, NARAS released genre-specific compilations but returned to the single-compilation format last year (*Billboard*, Feb. 2, 2002).

The albums have shown strong sales growth through the years. According to Nielsen SoundScan, the 1995 collection sold 256,000 units. The top-seller is the 2000 compilation, which sold 866,000 units. Last year's release scanned 370,000 units.

Portnow expects this year's disc—which features tracks from multiple nominees Norah Jones, Eminem, Nelly, Ashanti, and Avril Lavigne, among others—to continue in that tradition. "We would think that, given the fact that the Grammys are one of music's most recognizable trademarks, that we will continue our track record with this nominees CD."

ARTISTS & MUSIC



by Steve Smith

NEW THEORIES: "Diversity" is a keyword for this year's crop of Grammy Award nominees, so it was no surprise to see ECM founder Manfred Eicher once again in the thick of things. Eicher's venerable imprint has been well-known in the jazz world for more than three decades, but for more than that time, he has also blazed ever-widening trails in classical music with his ambitious New Series. The National Academy of Recording Arts and Sciences has begun to take note: This year's nomination for producer of the year, classical, is his fourth nod in the past five years. Last year, he took the statue home.

Eicher has accrued that recognition while remaining true to his



vision, issuing music that often veers sharply from standard repertoire. The five records for which he earned his nomination this year, for example, range from Voci, a gorgeous yet challenging disc of music for voice and orchestra composed by Luciano Berio and performed by ECM perennial Kim Kashkashian, to *Der Bote*, a meditative collection of funeral works by C.P.E. Bach, Liszt, Cage, and others performed by pianist Alexei Lubimov. Arvo Pärt's *Oriente Occidentale* and Valentin Silvestrov's *Leggiero, Pesante*, also earned individual nominations in two separate categories.

While many other labels have slashed schedules and taken fewer risks, New Series releases have steadily increased in number and variety, a trend that Eicher does not see slowing. "It's an exciting time," he says. "The more risky the project and the more foreign to a listener's ears, the more interesting it is for me to make sure that it gets out to people. I'm encountering a lot of new musical directions and musicians that have something to offer. Even if there are only 10,000 or 20,000 [listeners] to justify making a record, I'm happy to bring it to their attention." Eicher has maximized the reach of his maverick imprint through a series of distribution pacts with major labels, most

recently Universal Classics.

He launched the New Series to issue contemporary music in the process becoming an early champion of Pärt, Steve Reich, and John Adams. Early music was the next direction, as ECM released outstanding recordings of works by Machaut, Gesualdo, and others, performed by the renowned Hilliard Ensemble. Far from being a purist, however, Eicher also issued two distinctive and best-selling concert recordings that featured the Hilliards: *Officium*, an unforgettable meeting with jazz saxophonist Jan Garbarek, and *Motricum*, a deeply moving contemplation of the spiritual foundation underpinning the instrumental music of Bach, with violinist Christoph Poppen.

Most recently, Eicher has recorded a handful of such artists as pianist Andria Schiff and violinist Thomas Zehetmair in music by Robert Schumann, a 19th-century composer well-represented in other labels' catalogs. True to form, however, those projects have adhered to the intimate, deeply personal approach that has always informed the label's direction. "It doesn't really matter whether music comes from the 12th century or the 19th," Eicher explains. "It has to touch me in some way musically."

Other labels have taken note of Eicher's success. This year's nominations reflect an expanding repertoire across the board. For example, Daniel Barenboim's deeply personal Chicago Symphony account of Wilhelm Furtwängler's *Symphonie No. 2* on Teldec is a contender for best orchestral performance. While David Holmes' version of Stefan Wolpe's vivid, prickly piano music on the Bridge label is nominated for best instrumental soloist performance (without orchestra). The category of best classical vocal performance is arguably completely dominated by worthy recordings of unusual repertoire, both ancient and modern. Adventurous independent labels gained considerable ground, racking up an impressive tally of nominations.

Eicher is pleased to witness the broadening embrace of offbeat music, a cause he continues to champion. (Upcoming New Series releases of orchestral works by Silvestrov and the premiere recording of Elliott Carter's recent opera, *What Next?*—both are Grammy contenders in years to come.) "Electricity is arriving in the field of new music," Eicher says. "The people in the Grammy jury, and also the general public, recognize that coming new music is important. It's not only the academic circle that listens to this; it's spreading out, especially among young people."

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Manager, Booking Agent Think Long-Term In Effort To Ensure Teen Star Does Not Burn Out After Her First Trek

BY SUSANNE ALUIT
LOS ANGELES—On fire after snagging five Grammy Award nominations and three top 10 hits, Avril Lavigne is nevertheless playing only a limited number of arena dates on her yet first headlining tour this spring. Yet these 27 North American shows were intentionally scheduled to ensure that Lavigne does not burn out.

On top of the Grammy recognition—the singer/songwriter is in an eight-way tie for the most 2003 noms and will compete for the best new artist, song of the year, best female pop vocal performance, best pop vocal album, and best female rock vocal performance honors—Lavigne's debut album *Let Go*, has sold 4.4 million units (according to Nielsen SoundScan) since its June 2002 release; it is No. 2 on The Billboard 200 this issue. Its third single, "I'm With You," is No. 4 on The Billboard Hot 100. The first hit from *Let Go*, "Complicated," peaked at No. 2 on the Hot 100; the second, "Sk8er Boy," peaked at No. 10.

Lavigne's star power would likely fuel a longer performance run. But her manager, Terry McBride, and Little Big Man booking agent VP Law Webman insist that there are no plans for second or third North American legs to follow this round of major market dates, which have an average ticket price of \$30. The tour kicks off April 9 in Toronto and wraps May 17 at the First Union Sports Center in Philadelphia. This North American run follows a 19-show European tour that begins March 3 at the Vega in Copenhagen and ends March 27 at the Brixton Academy in London.

This is long-term thinking. If it was short-term, we'd be doing nine months and visit some cities two or three times. But I want to leave the major touring [until] after she has a second album. This is just a taste," explains McBride, who is planning Lavigne's grueling live rollout after the positioning of other acts of his, like Sarah McLachlan and Barenaked Ladies. "This is all about career. We could go nine months and make a killing, but that's not good for her career at this point."

LEGITIMATE MUSIC TALENT

Besides the fact that this is a somewhat truncated tour, McBride also points to pricing—which is fairly reasonable for arenas—as proof that the tour's goal is not to rake in a few of money but to establish Lavigne as a legitimate music talent.

"It's not going to be a major

money-making tour for her with a \$30 ticket price," McBride acknowledges, adding that her one album of songs means "she can only do a 60-



70 minute show. I don't want to hear critics saying, 'It wasn't worth it'... She will deliver what people are hoping for."

While she understands she is constrained by her one album, the next schedule come out later this year—Lavigne is committed to doing her best on her first time out. "I've done radio shows where there's a ton of different acts. But walking onto the stage to my own crowd, that's my dream," she explained, noting that she will throw into her set the song "I Don't Give" (which didn't make it onto *Let Go*) and a few surprise covers.

McBride says per-show gross expectations fall between \$240,000-\$300,000, based on the 8,000 to 10,000 tickets that he anticipates will be bought per date.

Agreeing that "a lot of cities didn't get shows, and believe me, we've been flooded with calls," Webman does assure that "when the next record drops, she'll eventually get to all these places."

The combination of a limited tour slate and measured pricing should not be a financial strain, however. Webman says Lavigne prides herself on being a stripped-down performer, so tour production costs should be relatively low. He predicts equipment will fit into three to four trucks as opposed to larger arena headliners that can carry up to 20 trucks.

With regard to more heavily produced tours, Lavigne recalls attending a Briny Spears concert with her brothers and "seeing these pink windmills blowing in the wind." She insists, "I just want normal stuff, nothing crazy going on... [Spears] music is very different [from mine]."

Onstage video screens are among the few high-tech elements Lavigne wants, so "people in the back can see," she says. "I want to put on a good show for everyone."

With the exception of a handful of

radio concert gigs and TV appearances—most recently, Lavigne played *Saturday Night Live* Jan. 11—she is an untested solo touring commodity. For that reason, Webman admits, some promoters were hesitant to buy into the shows. He points out that being clustered mostly into arenas does make the concerts riskier attendance bets than larger shows or sheds.

NOT LIKE SHAGGY

"One of these promoters said it was going to be like Shaggy," Webman remembers, referring to an artist who has yet to translate his big album figures to big ticket sales. "But that is absolutely not going to be the case. Promoters who didn't get dates—didn't believe—will be left out in the cold."

It is not unusual for one company to promote a tour that fits into the 20-date range. Webman says, "But uncertainty about Lavigne led him to sign on promoters from a mix of firms, including Clear Chan-

nel Entertainment (CCE), Goldeneye, Mass Consensus, and Jack Uttsick Presents.

But the tour is tracking much like Webman's bullish prediction. A number of promoters are confirming fast-paced on-sales, many of which went up Jan. 11.

"This is like a no-brainer at this point," says Randy Henner, CCE's New York-based senior VP of music, noting that Lavigne moved 7,721 tickets Jan. 11 for her May 13 11,500-capacity Nassau Coliseum show in Uniondale, N.Y. "[Some promoters] were nervous about going into arenas. But I just felt really confident about her."

Henner believes that 18-year-old Lavigne's youthful appeal taps into a market demographic "that doesn't have a lot of great stuff to choose from right now," since many of the past popular teen acts—such as Spears, N Sync, and Backstreet Boys—are not on the road at the moment. Also helpful in attracting crowds, promoters

say, is that Lavigne's songs get airplay on both adult contemporary and top 40 radio formats.

"That definitely broadens your fan base," says Jack Uttsick, President of Bill Rogers, who sold more than 7,000 tickets for his May 17 show at the First Union Spectrum.

Tour organizers are also rooting for Lavigne's live success, because after Spears, there have been few acts coming up the ranks that seem able to grow into the next generation of arena-filling superstars. Many of today's heavyweights skew older—such as Paul McCartney, Bruce Springsteen, and the Rolling Stones—and organizers say they cannot afford to wait.

Fortunately for the live-entertainment industry, Lavigne says, "I want to be doing this as long as Madonna has been doing it. I definitely want to be doing this for a long time. That's what I see. I love performing. That's what I've always wanted to do."

Dave Matthews Set For Two Tours In 2003

BY RAY WADDELL

NASHVILLE—After a year of measuring in which he led the top-drawing band in the world, Dave Matthews will scale things back considerably in early 2003 via another round of small venue dates with his longtime music collaborator, Tim Reynolds.

Matthews' representation by acoustic tour with Reynolds beginning March 19 at the Careerbuilder.com Oakdale Theatre in Wallingford, Conn. The 12-date tour works with individual promoters in each market and plays venues mostly in the 5,000- to 7,000-seat range. This will be the fourth Matthews/Reynolds tour, following sold-out treks in 1996, 1997, and 1999.

Demand typically outstrips supply. "Dave enjoys playing and performing with fans, and he can do that very well in these size venues," says Coran Capshaw, Matthews' longtime manager. "At the same time, it's hard to take his fan base into these smaller venues. Demand has consistently been heavy across the board." Matthews plays it typically low-key when discussing the upcoming tour with Reynolds, telling *Billboard*, "I can think of a million reasons to go on tour with Tim again, but not one to the contrary."

Arena management firm Global Spectacular is planning to promote Matthews/Reynolds dates at two of its facilities, the Constant Convocation Center at Old Dominion Uni-

versity in Norfolk, Va., and Ryan Penner at the University of Rhode Island in Kingston. Dave Matthews Band's longstanding relationship with Global Spectrum in the latter's home base of Philadelphia helped clinch the deals.

"We worked closely with Monterey Penner at the University and [Matthews agent] Chip Hooper to make sure

he adds, "The Norfolk show is the last date at the University of Rhode Island where Dave Matthews got his start."

Hooper is equally confident. "Every tour will sell out immediately," he says. "This is a very special night for Dave Matthews fans, to see him in this setting."

Matthews' two new tours bands is gearing up for another major summer of touring in 2003. The group sold 1.4 million tickets and grossed \$54.8 million last year, making it first in attendance and in the top five for total gross.

Capshaw says venues are still being determined for a mid-June to September Dave Matthews Band summer tour, and playing an all-shred run is not necessarily a given. The band played a steadily increasing number of stadiums before a calculated move to leave them off the routebook in 2002. "This band works well outdoors, but it works well anywhere," Capshaw points out. "We ended last year with a nice run of arena dates; there's a great energy in the arena of hard to replicate anywhere else."

He adds that Dave Matthews Band is considering playing markets the band has never hit in the past. "Over the next couple of years we want to start looking at some new markets to promote the band," Capshaw says. "We want to just look at the map and see where we haven't been."



MATTHEWS (LEFT) AND REYNOLDS

our buildings were represented," says John Page, Comcast-Spectacor senior VP and Global Spectrum regional VP. "He was looking for small capacities and nontraditional facilities, so this was a perfect fit."

According to Hooper, "This is basically a college campus tour, with just a few exceptions." Tickets are almost all \$49.50, aside from some special student rates.

Page says the Matthews camp will work with the student entertainment committee to promote the Norfolk show, and Global Spectrum will be the promoter of record in Rhode Island. "We expect sellouts,"



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ARTIST	VENUE/ CITY/STATE	GROSS/ % CHANGES	ATTENDANCE/ PERCENT	REMARKS
CLOUSEAU	Sportpaleis, Antwerp, Belgium Dec. 5, 8, 9, 10, 15-16, 22	\$2,771,336 (\$2,760,400) \$9130 (\$4,035) 33/14.95	112,590 net seats	P.S.E. Belgium, King
FRISH	Hempden Coliseum, Hempden, Va. Jan. 2-4	\$1,556,173 \$3810	41,400 the net seats	Clear Channel Entertainment
WIDESPREAD PANIC	Philips Arena, Atlanta, Ga. Dec. 20-31	\$1,250,657 \$4819	28,123 two sellouts	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	Frank Erwin Center, Austin, Texas Jan. 18	\$902,500 \$9150 (\$4910)	15,368 sellout	Varell Enterprises
GEORGE STRAIT, TAMMY COCHRAN	CenturyLink Center, Bossier City, La. Jan. 19	\$797,300 \$9150 (\$4910)	14,026 sellout	Varell Enterprises
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Garrett Coliseum, Bakersfield, Calif. Jan. 7	\$582,634 \$2919	5,985 sellout	Clear Channel Entertainment
TONY BENNETT, FRANK SINATRA JR.	Centris Center, Columbus, Ga. Jan. 13-14	\$576,943 \$11898	3,272 two sellouts	in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Mississippi Coliseum, Columbus, Miss. Jan. 18	\$558,186 \$2919 (\$2919)	16,466 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Baycenter/South Center, Columbus, Miss. Jan. 19	\$541,333 \$2919	5,647 sellout	Clear Channel Entertainment
PAUL WINTER'S WINTER SOLITUDE CELEBRATION, PAUL WINTER CONCERT, LUCKY MOTO, THERESA THOMAS, & OTHERS	Cathedral of St. John the Evangelist, New York Dec. 19-21	\$528,767 \$6515 (\$2929)	5,617 10,680 (four shows)	Paul Winter Concert
LIONEL RICHIE	Neal S. Blaisdell Center, Honolulu, Hawaii Jan. 11	\$528,638 \$5545	5,360 sellout	Jack Uchik Presents
BEN FOLDS	Beacon Theatre, New York Jan. 9-10	\$168,393 \$1615	5,473 5,577 (two shows)	Clear Channel Entertainment
GAITHER HOMECOMING	Lee Civic Center, New York Jan. 12	\$147,366 \$1210 (\$1450)	7,813 sellout	Clear Channel Entertainment
JOSE HERNANDEZ'S MARIACHI CRISTIANES	Centris Center, Columbus, Ga. Dec. 23-24	\$114,261 \$8000	2,466 3,202 (two shows)	in-house
MEAT LOAF, KASIM SULTON, PATI RUGGIO	Ruth Eckerd Hall, Clearwater, Fla. Dec. 27	\$114,070 \$8000	2,884 sellout	in-house, Fantasma Prods.
107.9 THE END JINGLE BALL: Q&Q Q&Q DOLLS, DEFAULT, LUCKY 7	ARGO Arena, Sacramento, Calif. Dec. 14	\$113,214 \$1015 (\$3025)	5,862 8,500	Jack Uchik Presents, Teating Pro.
MARTINA MCBRIDE	U.S. Assembly Hall, Chicago, Ill. Dec. 7	\$112,895 \$1015	2,887 3,600	Pulse Prods.
MEAT LOAF	Minors Park Amphitheatre, Boca Raton, Fla. Dec. 31	\$109,407 \$8150 (\$8150)	2,825 sellout	Fantasma Prods.
MARTINA MCBRIDE	Freedom Hall Coliseum, Louisville, Ky. Dec. 14	\$106,540 \$1015	3,000 3,600	Bever Prods.
GAITHER HOMECOMING	Centris Center, Columbus, Ga. Jan. 9	\$106,429 \$1210 (\$1615)	6,304 6,648	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Memorial Auditorium, Sacramento, Calif. Dec. 11	\$104,495 \$4915	3,537 sellout	Clear Channel Entertainment
MICHAEL W. SMITH, POINT OF GRACE, KARA	Edison Civic Center, Salmon, Va. Dec. 16	\$86,194 \$2915 (\$210)	3,764 4,518	Outback Concerts
B.R. KING	Manhattan Theatre, St. Petersburg, Fla. Dec. 31	\$81,129 \$8129 (\$910)	1,900 sellout	Fantasma Prods.
H-5	Christchurch Town Hall, Christchurch, New Zealand Dec. 10-11	\$69,440 \$117,896 (New Zealand)	5,863 11,470 (five shows)	International Concert Attractions
DISTURBED, PAPA ROACH, TAJ MOORE, MOWER	San Aracno, San Diego Dec. 27	\$68,371 \$27	3,273 7,150	House of Blues Concerts
COUNTING CROWS, TOAD THE WET SPROCKET	San Aracno, San Diego Dec. 27	\$67,159 \$40327	2,776 6,174	House of Blues Concerts
B.R. KING	Pumpkin Beach Amphitheatre, Pumpkin Beach, Fla. Dec. 27	\$63,892 \$2915 (\$27)	2,138 sellout	Fantasma Prods.
UMPHREY'S MCGEE	The Vic, Chicago Dec. 20-31	\$62,965 \$4515	2,777 two sellouts	Jam Prods.
TRANS-SIBERIAN ORCHESTRA	University of Central Florida Arena, Orlando, Fla. Dec. 26	\$60,065 \$3510	2,329 4,200	Fantasma Prods.
JEFF TWEEDEY	The Vic, Chicago Dec. 16-19	\$59,800 \$19	2,400 three sellouts	Jam Prods.
AVRIL LAVIGNE	Connecticut Expo Center, Hartford, Conn. Jan. 8	\$58,523 \$1710	6,098 sellout	Clear Channel Entertainment
B.R. KING	Bayfront Auditorium, Pensacola, Fla. Dec. 29	\$58,269 \$2910	2,309 sellout	Fantasma Prods.
NATALIE COLE	John Labatt Centre, London, Ontario Dec. 7	\$57,862 \$111,846 (Canada) \$6710 (\$4178) 31/11.99	2,811 1,881	Pave View Concerts
ANNE MURRAY	The Broadhall, Hartford, Conn. Dec. 15	\$57,533 \$4523	2,179 sellout	in-house
COLORS OF CHRISTMAS: PEABO BRYSON, CLETA ADAMS, JON SEACADA, JODY WATLEY	Wesley Center for the Arts, Brownsville, W.Va. Dec. 13	\$67,206 \$4523	1,752 sellout	in-house

Source: Billboard Boxscore. For more information on this and other concert events, visit www.billboard.com/boxscore. For research information and pricing, call Bob Adams, 312-917-1211.

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TOURING



by Ray Waddell

Venue Views™

BUT DOES IT SELL TICKETS? That Grammy Award nominations—or better yet, awards—can directly lead to moving product at retail is a given, but whether Grammy recognition leads to increased ticket sales is tougher to determine. Most agree, though, that any exposure is good exposure. “I don’t know if a Grammy nomination sells tickets or not, but the media attached to it obviously does,” observes **Marty Diamond**, president of Little Big Man, the New York-based booking agency for such Grammy-nominated acts as **Avril Lavigne** and **Coldplay**. “In Avril’s case, her core audience is younger, so I don’t know if they’re really enamored with the nature of award shows,” Diamond says. “But we have an April/May/April tour going out [see



page 27], so [the Grammys] certainly fall into the planets lining up. Likewise, we have a January-June Coldplay tour, so the [Grammy] exposure could have immediate impact.”

Chip Hooper, agent at Monterey Peninsula Artists (the agency for nominee **Norah Jones**), agrees that the impact of Grammy nods on touring is hard to quantify. “It can help stimulate a record or song or bring attention to a career, but you never know what directly affects touring because there’s no scientific way of measuring,” he says. “But I do know that years ago when **Bonnie Raitt** won all those Grammys, she had a phenomenal year of touring.”

Promoters see Grammy recognition from a different perspective. “Winning a Grammy is wonderful for an act in the long run, as is anything that helps educate the public about a band they might not have heard of otherwise,” says promoter **Seth Hurwitz** of L.M.P. and the **930 Club** in Washington, D.C. “But from my perspective, all it does is cost me money. It doesn’t sell any tick-

ets, and it raises the cost of an act. I can’t tell you how many times over the years I’ve been burned by taping my offer in the Grammy hysteria, only to have the act stiff. Agents use anything they can to get more money for their acts, and that’s their gig. We love ‘em for it.”

ALL’S WELL WITH RATHWELL: Los Angeles-based AEG Live now has that East Coast presence it has been wanting. AEG is set to open an East Coast headquarters, with former Metropolitan Entertainment (ME) executive **VP Debra Rathwell** joining the firm as AEG Live senior VP (*Billboard* Bulletin, Jan. 17). A much-respected talent buyer, Rathwell will report to AEG Live CEO **Randy Phillips** and be responsible for overseeing the East Coast activities of AEG Live touring divisions Concerts West and Goldenvoice and venue acquisition and development, as well as acting as a liaison to all divisions of the organization, including New York-based live-entertainment producer **Creative Battery**.

It was also announced that Rathwell has finalized an agreement for the company to promote the **Elton John/Billy Joel** April 24 concert at the **Pepsi Arena** in Albany, N.Y.

Having joined ME in 1994 under **John Scher**’s leadership, Rathwell stayed with ME under **Mitch Slater**’s brief reign; Slater sold ME to **Clear Channel** Entertainment last December (*Billboard*, Dec. 21, 2002).

Among those joining Rathwell and AEG Live’s East Coast staff office are former ME employees including senior talent buyer **Michael Donovan** and touring executive **Donna DiBenedetto**, as well as other executives from the finance, box-office, marketing, and production departments. Rathwell and staff will share office space with Creative Battery.

HAVE MERCY: Nashville musicians **Chark Kinsolving** and **Brent Woodard** have opened a new 725-capacity music room, the **Mercy Room**. Located in Nashville’s old Cannery building, its grand opening was Feb. 1.

CLARIFICATION: The *Billboard* Year-End Music promoter chart for 2002, *Billboard* Entertainment as one of the year’s top promoters on the strength of Aregana’s involvement in Neil Diamond’s 2002 tour. The listing was correct but incomplete: It should have included longtime Diamond tour director **Sal Bonafede**.



DIAMOND

FEBRUARY 1
2003

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WEEK	LAST WEEK	TITLE	PRODUCER (SONGWRITER)	IMP/INT & NUMBER/PROMOTION LABEL	Artist	WEEKS ON CHART	PEAK POSITION
1	5	MISS YOU	Nelson	2 Weeks At Number 1	Aaliyah	1	1
3	8	IGNITION	Nelson		R. Kelly	2	3
2	2	BUMP, BUMP, BUMP	Nelson		B2K & P. Diddy	2	2
7	23	IN DA CLUB	Nelson		50 Cent	4	1
4	1	LOVE OF MY LIFE (AN ODE TO HIP HOP)	Nelson		Enfahk Bofu Featuring Common	1	1
10	15	MESMERIZE	Nelson		Ju Re Featuring Ashanti	6	6
6	6	I SHOULD BE	Nelson		Dre McIsaac	6	6
12	12	WANKSTA	Nelson		50 Cent	4	1
5	4	AIR FORCE ONES	Nelson		Nelly Featuring Rakim, Ali & Murphy Lee	7	7
19	7	FABULOUS	Nelson		Jehsein Featuring The Rayne	7	7
11	10	THUG MANSION	Nelson		2Pac	10	10
13	13	MADE YOU LOOK	Nelson		Nas	12	12
11	9	DON'T CHANGE	Nelson		Mase	3	3
14	14	PARADISE	Nelson		LL Cool J Featuring Envy	14	14
15	18	GOSSIP FOLKS	Nelson		Missy "Missadelicious" Elliott Featuring Leticia	15	15
6	8	WOMAN	Nelson		1	1	1
17	17	MAKE IT CLAP	Nelson		Busta Rhymes Featuring Split 7	17	17
19	25	ALL I HAVE	Nelson		Jennifer Lopez Featuring LL Cool J	18	18
16	11	'03 BONNIE & CLYDE	Nelson		Jay-Z Featuring Beyonce Knowles	5	5
20	24	HOW YOU GONNA ACT LIKE THAT	Nelson		20	20	20
21	21	DO THAT... O	Nelson		Buffy Featuring P. Diddy	21	21
26	22	SATISFACTION	Nelson		Eve	22	22
25	26	SICK OF BEING LONELY	Nelson		Field Mob	23	23
30	30	CLOSE TO ME	Nelson		Common Featuring Mary J. Blige	24	24
20	16	LOSE YOURSELF	Nelson		Envy	4	4
23	20	GIMME THE LIGHT	Nelson		Sera-Pell	3	3
29	27	I CARE 4 U	Nelson		Aaliyah	3	3
32	35	CRY ME A RIVER	Nelson		Justine Timberlake	28	28
31	32	ONE OF THESE DAYS	Nelson		Whitney Houston	29	29
28	24	TALKIN' TO ME	Nelson		Amarie	18	18
21	22	LUV U BETTER	Nelson		LL Cool J	1	1
34	27	WHEN THE LAST TIME	Nelson		Clipse	8	8
34	48	WHAT HAPPENED TO THAT BOY	Nelson		Billy Featuring Clipse	33	33
41	45	EMOTIONAL ROLLERCOASTER	Nelson		Visio	34	34
36	43	TELL ME (WHAT'S GOIN' ON)	Nelson		Smilez & Soulestar	35	35
42	44	REALEST NIGGAZ	Nelson		50 Cent Featuring The Notorious B.I.	36	36
33	33	NO LETTING GO	Nelson		Wynne Winder	33	33
35	35	DON'T MESS WITH MY MAN	Nelson		Niven Featuring Brina & Brinsdale	35	35
44	46	GUESS WHAT	Nelson		Sylence	39	39
40	40	THUG HOLIDAY	Nelson		Trick Daddy Featuring LaTocha Scott	40	40
49	56	LAUNDROMAT	Nelson		Niven	41	41
52	52	THE JUMP OFF	Nelson		Lil' Kim Featuring Mr. Cheeks	42	42
32	32	REACT	Nelson		Erick Sermon Featuring Redman	12	12
39	41	DILEMMA	Nelson		Nelly Featuring Kelly Rowland	4	4
46	37	ROCK THE PARTY	Nelson		Bravado	28	28
38	38	HE IS	Nelson		Heather Headley	38	38
43	36	BADY	Nelson		Ashanti	7	7
45	38	STINGY	Nelson		Giselle	7	7
47	39	HIT THE FREEWAY	Nelson		Trick Daddy Featuring Leon	32	32
50	50	LITTLE THINGS	Nelson		India Arie	33	33
51	51	I DON'T GIVE A F#%K	Nelson		Lil Jon & The East Side Boyz Featuring Mystikal & Keyshia Ka'Ola	51	51
52	52	BEAUTIFUL	Nelson		Snoop Dogg Featuring Pharrell & Alicia Keys	52	52
57	57	HELL YEAH	Nelson		Gucci Mane Featuring Baby	53	53
55	55	ALL I NEED	Nelson		Far Jaz Featuring Tony Sanchez & Alisha	54	54
79	79	EXCUSE ME MISS	Nelson		Juste	55	55
74	74	THAT GIRL	Nelson		Marques Houston	56	56
66	66	ANGEL	Nelson		Amadeo Perez	57	57
59	59	DEEP	Nelson		BLACAST	51	51
48	48	THUG LOVIN'	Nelson		Ju Re Featuring Bobby Brown	16	16
52	52	B R RIGHT	Nelson		Trina Featuring Ludacris	52	52
47	47	X GON' GIVE IT TO YA	Nelson		DMX	61	61
56	56	WHAT WE DO	Nelson		Freeway Featuring Jay Z & Bone Thugs	47	47
63	63	THE MORNING AFTER	Nelson		Deborah Cox	63	63
64	64	SUPERMAN	Nelson		Enigma	64	64
65	65	TAKE YOU HOME	Nelson		Ange Martinez Featuring Rik	65	65
66	66	IMAGINE THAT	Nelson		Neri	66	66
70	70	CHOPRA STYLE	Nelson		Clipse Featuring Rescued P. Coltrane & Ab Lu	67	67
66	66	THIS VERY MOMENT	Nelson		R. K. & JuJu	67	67
60	60	MA, I DON'T LOVE HER	Nelson		Clipse Featuring Faith Evans	54	54
60	60	BREAK YOU OFF	Nelson		The Roots Featuring Ms. Lauryn	60	60
72	72	BIGGER BUSINESS	Nelson		Snoop Dogg, Busta Rhymes, P. Diddy, Baby, Jay-Z, Keyshia Ka'Ola, Sade, Diddy	72	72
77	77	I KNOW WHAT YOU WANT	Nelson		Busta Rhymes Featuring Mariah Carey & The Fugees	73	73
62	62	COT DAMN	Nelson		Clipse Featuring Rescued P. Coltrane & Ab Lu	62	62
71	71	GIRL TALK	Nelson		Clipse	71	71
78	78	THE BATTLE IS THE LORD'S	Nelson		Yolande Adams	78	78
81	81	JENNY FROM THE BLOCK	Nelson		Jennifer Lopez Featuring Jay-Z, Lil' Kim, Lil' Romeo, Lil' Wayne, Lil' Zane, Lil' Jon, Lil' Mo, Lil' Scrappy, Lil' T, Lil' Y, Lil' Z	81	81
84	84	GETCHA HANDS UP	Nelson		E.S.G. & Sade	80	80
75	75	I CAN	Nelson		Nevo	75	75
82	82	SYMPHONY IN X MAJOR	Nelson		Xelvi	82	82
73	73	FEELIN' YOU (PART II)	Nelson		Selena Featuring N.O.R.E.	73	73
76	76	STEP IN THE NAME OF LOVE	Nelson		R. Kelly	76	76
83	83	NOTHING FREE	Nelson		Osiris Featuring Lil' Jon & The East Side Boyz	83	83
60	60	FROM THE CHUUCH TO DA PALACE	Nelson		Snoop Dogg	31	31
87	87	NEVER SCARED	Nelson		Bonmacrae & His Industry Friends	87	87
88	88	HEAD UP	Nelson		Clipse	88	88
92	92	EVERYBODY	Nelson		Hotz The Ripps	89	89
81	81	GET UP	Nelson		Nate Dogg Featuring Eve	81	81
91	91	SKILLS	Nelson		Georg Sene	91	91
85	85	MORE IN A WOMAN	Nelson		Ange Martinez	63	63
90	90	BREATH	Nelson		Blue Control	90	90
86	86	WAKE UP	Nelson		Shade Sheel Featuring Neri & Warren G	86	86
92	92	LOVE IZ	Nelson		Erick Sermon Featuring Ali Green	92	92
93	93	DISCO	Nelson		Shane Village Featuring Mr. Jose & Papabear	93	93
96	96	THIS IS MY PARTY	Nelson		Fabulous	96	96
99	99	CLUB BANGER	Nelson		Petty Pablo	98	98
100	100	THUG LADY	Nelson		Dythan & Fequable	100	100
95	95	SINGLE FOR THE REST OF MY LIFE	Nelson		Herz	95	95

HOT SHOT DEBUT

GREATEST GAINER/SALES

AWE • TMG

would like to congratulate our clients...

Take 6

Receiving their 17th career
Grammy Nomination for:

"Love's in Need of Love Today"
Stevie Wonder & Take 6

Track from:

America A Tribute to Heroes

Nominated for:

**Best R&B Performance by a
Duo or Group with Vocal**



Contact:
Valerie Walton/Aaron Walton

The Trackboyz

Producing two songs with
Grammy Nominations:

"Air Force Ones"
Nelly feat. Kyjuan, Ali & Murphy Lee

Track from:

Nellyville

Nominated for:

Album of the Year

"Po' Folks"
Nappy Roots

Nominated for:

**Best Rap/Sung
Collaboration**

Contact:
Jeremy Geffen/Aaron Walton



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Billboard® HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	THIS WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
1	1	Miss You	THE NOTORIOUS B.I.G.	AR&A	26	4	I Creep 4 U	THE NOTORIOUS B.I.G.	AR&A
2	2	Ignition	THE NOTORIOUS B.I.G.	AR&A	27	6	Game The Light	THE NOTORIOUS B.I.G.	AR&A
3	3	In Da Club	THE NOTORIOUS B.I.G.	AR&A	27	7	Tellur to Me	THE NOTORIOUS B.I.G.	AR&A
4	4	Bump, Bump, Bump	THE NOTORIOUS B.I.G.	AR&A	31	31	One Of Those Days	THE NOTORIOUS B.I.G.	AR&A
5	5	Love Of My Life (An Ode To Hip Hop)	THE NOTORIOUS B.I.G.	AR&A	32	32	Cry Me A River	THE NOTORIOUS B.I.G.	AR&A
6	6	Musemuse	THE NOTORIOUS B.I.G.	AR&A	22	24	Low U Better	THE NOTORIOUS B.I.G.	AR&A
7	7	I Should Be	THE NOTORIOUS B.I.G.	AR&A	24	24	What Happened To That Boy	THE NOTORIOUS B.I.G.	AR&A
8	8	Weekend	THE NOTORIOUS B.I.G.	AR&A	29	29	When The Last Time	THE NOTORIOUS B.I.G.	AR&A
9	9	Air Force Ones	THE NOTORIOUS B.I.G.	AR&A	39	39	Emotional Rollercoaster	THE NOTORIOUS B.I.G.	AR&A
10	10	Faded	THE NOTORIOUS B.I.G.	AR&A	40	40	Remind Nigga	THE NOTORIOUS B.I.G.	AR&A
11	11	Thugs Meakin'	THE NOTORIOUS B.I.G.	AR&A	34	34	Tell Me (Who's Got A Gun)	THE NOTORIOUS B.I.G.	AR&A
12	12	Make You Look	THE NOTORIOUS B.I.G.	AR&A	32	32	No Letting Go	THE NOTORIOUS B.I.G.	AR&A
13	13	deScent	THE NOTORIOUS B.I.G.	AR&A	35	35	One Mess With My Mice	THE NOTORIOUS B.I.G.	AR&A
14	14	Perseus	THE NOTORIOUS B.I.G.	AR&A	41	41	Guess What	THE NOTORIOUS B.I.G.	AR&A
15	15	All I Have	THE NOTORIOUS B.I.G.	AR&A	49	49	Laundromat	THE NOTORIOUS B.I.G.	AR&A
16	16	Gossip Girls	THE NOTORIOUS B.I.G.	AR&A	42	42	Thug Holiday	THE NOTORIOUS B.I.G.	AR&A
17	17	Work It	THE NOTORIOUS B.I.G.	AR&A	41	41	The Jump Off	THE NOTORIOUS B.I.G.	AR&A
18	18	Make It Clap	THE NOTORIOUS B.I.G.	AR&A	38	38	He Is	THE NOTORIOUS B.I.G.	AR&A
19	19	How You Gonna Get Like That	THE NOTORIOUS B.I.G.	AR&A	43	43	React	THE NOTORIOUS B.I.G.	AR&A
20	20	10 Bounce & Clyde	THE NOTORIOUS B.I.G.	AR&A	46	46	Reck The Party	THE NOTORIOUS B.I.G.	AR&A
21	21	Do That...	THE NOTORIOUS B.I.G.	AR&A	43	43	Baby	THE NOTORIOUS B.I.G.	AR&A
22	22	Satisfaction	THE NOTORIOUS B.I.G.	AR&A	43	43	Stingy	THE NOTORIOUS B.I.G.	AR&A
23	23	Sick Of Being Lonely	THE NOTORIOUS B.I.G.	AR&A	44	44	Dilemma	THE NOTORIOUS B.I.G.	AR&A
24	24	Love Yourself	THE NOTORIOUS B.I.G.	AR&A	47	47	Mr. I Don't Love Her	THE NOTORIOUS B.I.G.	AR&A
25	25	Can't Close To Me	THE NOTORIOUS B.I.G.	AR&A	50	50	Little Things	THE NOTORIOUS B.I.G.	AR&A

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Billboard® HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	THIS WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
1	1	Ignition	THE NOTORIOUS B.I.G.	AR&A	21	22	Mr. I Don't Love Her	THE NOTORIOUS B.I.G.	AR&A
2	2	Everybody	THE NOTORIOUS B.I.G.	AR&A	24	24	Perseus	THE NOTORIOUS B.I.G.	AR&A
3	3	This Is My Party	THE NOTORIOUS B.I.G.	AR&A	29	29	Verdugo	THE NOTORIOUS B.I.G.	AR&A
4	4	Feelie (You Part II)	THE NOTORIOUS B.I.G.	AR&A	30	30	Here And Now (Full Circle)	THE NOTORIOUS B.I.G.	AR&A
5	5	Thug Life	THE NOTORIOUS B.I.G.	AR&A	21	21	Lights, Camera, Action!	THE NOTORIOUS B.I.G.	AR&A
6	6	Make It Clap	THE NOTORIOUS B.I.G.	AR&A	21	21	Reck The Party	THE NOTORIOUS B.I.G.	AR&A
7	7	Guess What	THE NOTORIOUS B.I.G.	AR&A	31	31	Precious	THE NOTORIOUS B.I.G.	AR&A
8	8	Gossip Girls	THE NOTORIOUS B.I.G.	AR&A	43	43	When We Go	THE NOTORIOUS B.I.G.	AR&A
9	9	Bump, Bump, Bump	THE NOTORIOUS B.I.G.	AR&A	46	46	From The Church To Da Palace	THE NOTORIOUS B.I.G.	AR&A
10	10	Do That...	THE NOTORIOUS B.I.G.	AR&A	46	46	Can't Close To Me	THE NOTORIOUS B.I.G.	AR&A
11	11	Weekend	THE NOTORIOUS B.I.G.	AR&A	53	53	Can I	THE NOTORIOUS B.I.G.	AR&A
12	12	Game The Light	THE NOTORIOUS B.I.G.	AR&A	37	37	Play Wit It	THE NOTORIOUS B.I.G.	AR&A
13	13	Just Like You	THE NOTORIOUS B.I.G.	AR&A	42	42	No Doubt (Work It)	THE NOTORIOUS B.I.G.	AR&A
14	14	Musemuse	THE NOTORIOUS B.I.G.	AR&A	26	26	Skills	THE NOTORIOUS B.I.G.	AR&A
15	15	Sir	THE NOTORIOUS B.I.G.	AR&A	61	61	Faithful To	THE NOTORIOUS B.I.G.	AR&A
16	16	React	THE NOTORIOUS B.I.G.	AR&A	23	23	React	THE NOTORIOUS B.I.G.	AR&A
17	17	Thru It	THE NOTORIOUS B.I.G.	AR&A	61	61	Love Of My Life (An Ode To Hip Hop)	THE NOTORIOUS B.I.G.	AR&A
18	18	Shady	THE NOTORIOUS B.I.G.	AR&A	23	23	Build This	THE NOTORIOUS B.I.G.	AR&A
19	19	Mr. I Don't Love Her	THE NOTORIOUS B.I.G.	AR&A	34	34	Sick Of Being Lonely	THE NOTORIOUS B.I.G.	AR&A
20	20	X-Give 'Em A	THE NOTORIOUS B.I.G.	AR&A	26	26	It's Not Happening	THE NOTORIOUS B.I.G.	AR&A
21	21	Jenny From The Block	THE NOTORIOUS B.I.G.	AR&A	66	66	Mr. Beller	THE NOTORIOUS B.I.G.	AR&A
22	22	One's Mess With My Mice	THE NOTORIOUS B.I.G.	AR&A	49	49	Love Is	THE NOTORIOUS B.I.G.	AR&A
23	23	Work It	THE NOTORIOUS B.I.G.	AR&A	42	42	Hey My	THE NOTORIOUS B.I.G.	AR&A
24	24	Heaven's	THE NOTORIOUS B.I.G.	AR&A	42	42	The Last Hand P	THE NOTORIOUS B.I.G.	AR&A
25	25	Fences	THE NOTORIOUS B.I.G.	AR&A	59	59	Build Long Sym (Version Mix)	THE NOTORIOUS B.I.G.	AR&A

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R&B/HIP-HOP



GRAMMY GRIPES & GUSHES: By now, most industry insiders have weighed in with their thoughts on this year's Grammy Award nominations. So, rather than add my two cents to the mix, this writer decided to focus on the brighter side of things.



That said, the National Academy of Recording Arts and Sciences did acknowledge some well-deserving acts. For example, nominations for artists like **Fat Joe**, **AZ**, and **Charli Baltimore**, who all received their first nominations this year, prove that the Grammys are catching up with the times.

Atlantic recording artist **Fat Joe**—who is up for a Grammy with multiple nominee **Ashtari** in the best rap/sung collaboration category for their hit song "What's Luv?"—was humbled by the recognition. "It's amazing," the Bronx, N.Y., native says. "To be acknowledged for your contributions to the game is a reflection on how the industry views you."

"It'll be a problem [if I win]," he adds with a laugh. "I've got to be a rock star. They never seen vocal and opinionated. They'll have to play the Frank Sinatra music, because I'm not leaving that stage."

Stage-jacking aside, next up for Joe is a club tour with his **Terror Squad** crew. "We're hitting a lot of markets where they don't normally get to see Fat Joe. That's why we're calling it the Humble Tour."

Meanwhile, his current single, **"All I Need"**—which features **Tony Sunshine** and **Armageddon**—is No. 55 on Hot R&B/Hip-Hop Singles & Tracks this issue. A video for "All I Need" was shot by **Gina Price** and will be shipped to video outlets shortly.

AZ's nomination in the best rap performance by a duo or a group category for "The Essence," which

features Nas, could not have come at a better time. "I didn't believe it, because I'm underground like a motherfucker," says the rapper, who recently severed his ties with **Motown**. "Hopefully, this will bring more exposure to me and my music."

"It's like I hit the lotto," he adds. "A lot of indies and one major have come to the table so far, but I want to see what else is out there. I want to find a home where they're willing to put in 100%, like I am. I'm looking for longevity in a long-term situation." The fact that AZ was nominated with his longtime friend and fellow MC **Nas** was a bonus, though Nas was overlooked in other categories. "Overall, he is the k-i-n-g of N.Y. to me, so it's good that we were acknowledged together," AZ says of Nas. "After all of our work together since 1999, it's about time."

In the best female rap solo performance category, **Murder Inc./Def Jam** artist **Baltimore** earned her first nod with the title track to her forthcoming album, **The Diary**.

"I received a two-way from someone saying congratulations, and I thought they put the wrong name in their two-way," Baltimore says. "I was really surprised, because the album isn't even out yet. At the same time I'm really thrilled, because the song is one of my favorites."

Next up is the Philadelphia native is a collaboration with fellow nominee and Philadelphia Eve. The duo has collaborated for "Philly's Finest," the second single from **The Diary**.

Good luck to all the nominees!

HIP-HOP IN HOTLAND: Hip-hoppers from all over will converge on Atlanta April 11-13, when the city plays host to the second annual **Hip-Hop Summit** and inaugural **Urban Hip-Hop Music Festival**.

The summit, which brings together artists, music-industry executives, and youth and community leaders to discuss ways to use hip-hop to forge positive change, will hold sessions on the campus of **Morehouse College**. The festival, dubbed the **Woodstock of Hip-Hop**, will take place April 12-13 at Turner Field. Stay tuned to this column for regular updates on participants and activities.

Additional reporting by **Rhonda Baraka** in Atlanta.

FEBRUARY 1
2003

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset
panel of core R&B/Hip-Hop stores by



LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	1	AALIYAH	NUMBER 1	5
2	2	2	JENNIFER LOPEZ	This Is Me...This Is You	7
3	3	3	MISSY ELLIOTT	On the Border	10
4	4	4	NAS	Street Talk	10
5	5	5	TYRESA	I Wanna Go There	10
6	6	6	2PAC	Academy of Pain	10
7	7	7	JENNIFER LOPEZ	This Is Me...This Is You	7
8	8	8	SOUNDTRACK	8 Mile	10
9	9	9	WHITNEY HOUSTON	Just Whitney...	10
10	10	10	JAY-Z	The Black Album	10
11	11	11	NELLY	Nellyville	10
12	12	12	LIL' ROMEO	Game Time	10
13	13	13	JAY-Z	The Black Album	10
14	14	14	JAY-Z	The Black Album	10
15	15	15	JAY-Z	The Black Album	10
16	16	16	JAY-Z	The Black Album	10
17	17	17	JAY-Z	The Black Album	10
18	18	18	JAY-Z	The Black Album	10
19	19	19	JAY-Z	The Black Album	10
20	20	20	JAY-Z	The Black Album	10
21	21	21	JAY-Z	The Black Album	10
22	22	22	JAY-Z	The Black Album	10
23	23	23	JAY-Z	The Black Album	10
24	24	24	JAY-Z	The Black Album	10
25	25	25	JAY-Z	The Black Album	10
26	26	26	JAY-Z	The Black Album	10
27	27	27	JAY-Z	The Black Album	10
28	28	28	JAY-Z	The Black Album	10
29	29	29	JAY-Z	The Black Album	10
30	30	30	JAY-Z	The Black Album	10
31	31	31	JAY-Z	The Black Album	10
32	32	32	JAY-Z	The Black Album	10
33	33	33	JAY-Z	The Black Album	10
34	34	34	JAY-Z	The Black Album	10
35	35	35	JAY-Z	The Black Album	10
36	36	36	JAY-Z	The Black Album	10
37	37	37	JAY-Z	The Black Album	10
38	38	38	JAY-Z	The Black Album	10
39	39	39	JAY-Z	The Black Album	10
40	40	40	JAY-Z	The Black Album	10
41	41	41	JAY-Z	The Black Album	10
42	42	42	JAY-Z	The Black Album	10
43	43	43	JAY-Z	The Black Album	10
44	44	44	JAY-Z	The Black Album	10
45	45	45	JAY-Z	The Black Album	10
46	46	46	JAY-Z	The Black Album	10
47	47	47	JAY-Z	The Black Album	10
48	48	48	JAY-Z	The Black Album	10
49	49	49	JAY-Z	The Black Album	10
50	50	50	JAY-Z	The Black Album	10

HOT SHOT DEBUT

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
51	51	51	TRINA	PACSETTER	10
52	52	52	FIELD MOB	From The Streets To The Top	10
53	53	53	TALIB KUELI	Quality	10
54	54	54	DEBORAH COX	The Morning After	10
55	55	55	ERIK	Evelation	10
56	56	56	ERICK SERMON	React	10
57	57	57	GERALD LEVERT	The 5 of 2	10
58	58	58	TANK	One Man	10
59	59	59	ROYCE DA 5'9"	Rock City	10
60	60	60	SOUNDTRACK	Brown Sugar	10
61	61	61	MUSIQ	Justine (Live)	10
62	62	62	VARIOUS ARTISTS	Hidden Beach Recordings Presents: Unwrapped Vol. 2	10
63	63	63	WC	Chotto Heismen	10
64	64	64	KIRK FRANKLIN	The Robbitts Of Kirk Franklin	10
65	65	65	40 GLOCC	The Jakal	10
66	66	66	SCARFACE	Greatest Hits	10
67	67	67	KELLY ROWLAND	Simply Deep	10
68	68	68	DA HEADBUSSAZ	Let's Get It Right	10
69	69	69	FAT JOE	Loyalty	10
70	70	70	SOUNDTRACK	XXX	10
71	71	71	NAPPY ROOTS	Wasserman, Chicken & Grits	10
72	72	72	SOLUJIA SM	Years Later	10
73	73	73	DAVE HOLUSTER	Things In The Game Done Changed	10
74	74	74	SOUNDTRACK	Drumlines	10
75	75	75	SHAGGY	Lucky Day	10
76	76	76	HIDEAWAY WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	Music	10
77	77	77	JAY-Z	Family Matters	10
78	78	78	ANITA BAKER	The Best Of Anita Baker	10
79	79	79	VARIOUS ARTISTS	Cash Money Records Presents: Unwrapped Vol. 2	10
80	80	80	DONELL JONES	Life Goes On	10
81	81	81	VARIOUS ARTISTS	Irving Presents: The Remixes	10
82	82	82	LUDACRIS	Word Of Mouf	10
83	83	83	XZIBIT	Me vs Me	10
84	84	84	BONE THUGS-N-HARMONY	The World Cracks	10
85	85	85	STYVE WINDER	The Definitive Collection	10
86	86	86	TOO SHORT	What's My Favorite Word?	10
87	87	87	CRAG DAVIS	Slacker: The New Arrivals	10
88	88	88	BRIAN MCKNIGHT	1982-2002: From There To Here	10
89	89	89	SIR CHARLES JONES	Machine	10
90	90	90	PASTOR TROY	Universal Sound	10
91	91	91	DOTIE PEOPLES	Churchin' With Dotie	10
92	92	92	YOLANDA ADAMS	Believe	10
93	93	93	MARY MARY	Incredible	10
94	94	94	SOUNDTRACK	Friday After Next	10
95	95	95	JOHNNY BLANCO	Y'all About To Go	10
96	96	96	NAAM BRIGADE	Early In The Game	10
97	97	97	VARIOUS ARTISTS	Laborers Present: Entering The Peace Garden	10
98	98	98	SCARFACE	The Fix	10
99	99	99	ISYSS	The Way We Do	10
100	100	100	LUTHER VANDROSS	Luther Vandross	10

FEBRUARY 1
2003

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset
panel of core R&B/Hip-Hop stores by



LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	1	MAKAVEII	The Killuminati: The 7 Day Theory	240
2	2	2	EMINEM	The Marshall Mathers LP	100
3	3	3	2PAC	All Eyez On Me	376
4	4	4	LIL' FUP	The Lyrical Legend	217
5	5	5	2PAC	All Eyez On Me	376
6	6	6	MC MARLEY & THE WALLERS	Legend	217
7	7	7	EMINEM	The Marshall Mathers LP	100
8	8	8	2PAC	All Eyez On Me	376
9	9	9	DR. DRE	The Chronic	276
10	10	10	DR. DRE	The Chronic	276
11	11	11	DR. DRE	The Chronic	276
12	12	12	DR. DRE	The Chronic	276
13	13	13	DR. DRE	The Chronic	276
14	14	14	DR. DRE	The Chronic	276
15	15	15	DR. DRE	The Chronic	276
16	16	16	DR. DRE	The Chronic	276
17	17	17	DR. DRE	The Chronic	276
18	18	18	DR. DRE	The Chronic	276
19	19	19	DR. DRE	The Chronic	276
20	20	20	DR. DRE	The Chronic	276
21	21	21	DR. DRE	The Chronic	276
22	22	22	DR. DRE	The Chronic	276
23	23	23	DR. DRE	The Chronic	276
24	24	24	DR. DRE	The Chronic	276
25	25	25	DR. DRE	The Chronic	276
26	26	26	DR. DRE	The Chronic	276
27	27	27	DR. DRE	The Chronic	276
28	28	28	DR. DRE	The Chronic	276
29	29	29	DR. DRE	The Chronic	276
30	30	30	DR. DRE	The Chronic	276
31	31	31	DR. DRE	The Chronic	276
32	32	32	DR. DRE	The Chronic	276
33	33	33	DR. DRE	The Chronic	276
34	34	34	DR. DRE	The Chronic	276
35	35	35	DR. DRE	The Chronic	276
36	36	36	DR. DRE	The Chronic	276
37	37	37	DR. DRE	The Chronic	276
38	38	38	DR. DRE	The Chronic	276
39	39	39	DR. DRE	The Chronic	276
40	40	40	DR. DRE	The Chronic	276
41	41	41	DR. DRE	The Chronic	276
42	42	42	DR. DRE	The Chronic	276
43	43	43	DR. DRE	The Chronic	276
44	44	44	DR. DRE	The Chronic	276
45	45	45	DR. DRE	The Chronic	276
46	46	46	DR. DRE	The Chronic	276
47	47	47	DR. DRE	The Chronic	276
48	48	48	DR. DRE	The Chronic	276
49	49	49	DR. DRE	The Chronic	276
50	50	50	DR. DRE	The Chronic	276

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
51	51	51	KELLY X	Ready To Go	376
52	52	52	THE NOTORIOUS B.I.G.	Ready To Go	376
53	53	53	THE NOTORIOUS B.I.G.	Ready To Go	376
54	54	54	THE NOTORIOUS B.I.G.	Ready To Go	376
55	55	55	THE NOTORIOUS B.I.G.	Ready To Go	376
56	56	56	THE NOTORIOUS B.I.G.	Ready To Go	376
57	57	57	THE NOTORIOUS B.I.G.	Ready To Go	376
58	58	58	THE NOTORIOUS B.I.G.	Ready To Go	376
59	59	59	THE NOTORIOUS B.I.G.	Ready To Go	376
60	60	60	THE NOTORIOUS B.I.G.	Ready To Go	376
61	61	61	THE NOTORIOUS B.I.G.	Ready To Go	376
62	62	62	THE NOTORIOUS B.I.G.	Ready To Go	376
63	63	63	THE NOTORIOUS B.I.G.	Ready To Go	376
64	64	64	THE NOTORIOUS B.I.G.	Ready To Go	376
65	65	65	THE NOTORIOUS B.I.G.	Ready To Go	376
66	66	66	THE NOTORIOUS B.I.G.	Ready To Go	376
67	67	67	THE NOTORIOUS B.I.G.	Ready To Go	376
68	68	68	THE NOTORIOUS B.I.G.	Ready To Go	376
69	69	69	THE NOTORIOUS B.I.G.	Ready To Go	376
70	70	70	THE NOTORIOUS B.I.G.	Ready To Go	376
71	71	71	THE NOTORIOUS B.I.G.	Ready To Go	376
72	72	72	THE NOTORIOUS B.I.G.	Ready To Go	376
73	73	73	THE NOTORIOUS B.I.G.	Ready To Go	376
74	74	74	THE NOTORIOUS B.I.G.	Ready To Go	376
75	75	75	THE NOTORIOUS B.I.G.	Ready To Go	376
76	76	76	THE NOTORIOUS B.I.G.	Ready To Go	376
77	77	77	THE NOTORIOUS B.I.G.	Ready To Go	376
78	78	78	THE NOTORIOUS B.I.G.	Ready To Go	376
79	79	79	THE NOTORIOUS B.I.G.	Ready To Go	376
80	80	80	THE NOTORIOUS B.I.G.	Ready To Go	376
81	81	81	THE NOTORIOUS B.I.G.	Ready To Go	376
82	82	82	THE NOTORIOUS B.I.G.	Ready To Go	376
83	83	83	THE NOTORIOUS B.I.G.	Ready To Go	376
84	84	84	THE NOTORIOUS B.I.G.	Ready To Go	376
85	85	85	THE NOTORIOUS B.I.G.	Ready To Go	376
86	86	86	THE NOTORIOUS B.I.G.	Ready To Go	376
87	87	87	THE NOTORIOUS B.I.G.	Ready To Go	376
88	88	88	THE NOTORIOUS B.I.G.	Ready To Go	376
89	89	89	THE NOTORIOUS B.I.G.	Ready To Go	376
90	90	90	THE NOTORIOUS B.I.G.	Ready To Go	376
91	91	91	THE NOTORIOUS B.I.G.	Ready To Go	376
92	92	92	THE NOTORIOUS B.I.G.	Ready To Go	376
93	93	93	THE NOTORIOUS B.I.G.	Ready To Go	376
94	94	94	THE NOTORIOUS B.I.G.	Ready To Go	376
95	95	95	THE NOTORIOUS B.I.G.	Ready To Go	376
96	96	96	THE NOTORIOUS B.I.G.	Ready To Go	376
97	97	97	THE NOTORIOUS B.I.G.	Ready To Go	376
98	98	98	THE NOTORIOUS B.I.G.	Ready To Go	376
99	99	99	THE NOTORIOUS B.I.G.	Ready To Go	376
100	100	100	THE NOTORIOUS B.I.G.	Ready To Go	376

Cuban Agency To Build On Hip-Hop Buzz



LOPEZ & RODRIGUEZ

BY HOWELL LLEWELLYN

HAVANA, Cuba—The Cuban government is going to set up a Cuban rap agency to help promote the vibrant but economically crippled hip-hop music scene that is creating the first new musical buzz from the Caribbean island in the 21st century.

The culture ministry's Cuban Music Institute is creating the agency through the Center for Popular Music and youth body Asociación Hermanos Saiz, which organizes the annual Cuban rap festival each August in Havana and the nearby town of Alamar. This year's festival will be the ninth annual event; the eighth festival attracted 50 hip-hop groups plus 10 from abroad, including Grammy award winners the Roots, Goldie the Poet, Vavoo, and Paul S. Flores from the U.S.

Cuban hip-hop has been around for many years. But it suffers from a distressing lack of equipment and technical assistance and little interest from third-label owners. It has still seeking veteran talent on the back of the 1990s *Buena Vista Social Club* boom. In Cuba's dual economy, it operates in the national currency peso sector—which in cash terms is worthless—as opposed to the "real" U.S. dollar segment.

"European labels who have come here to sell records are also looking for the next Orishas," says leading Cuban hip-hop producer/activist Arí Fernández, referring to the Paris-based trio whose most recent hip-hop album is *La Cubano* (In the Cuban Way) and *Emigrante* (Emigrant) have been created much interest. But the reality here and the nature of daily life means that our music is more vibrant and raw than that of Orishas."

It was agreed to establish the agency after the 2002 rap festival. The Communist government has in fact financed several U.S. trips for rappers since the late 1990s, and the agency is a way of formalizing that aid.

Fernández will be one of the agency's leaders when it is set in place this spring at the Center for Popular Music in Havana's Vedado area. Financing will go toward new recordings and a hip-hop magazine called *Movimiento* (Movement), which Fernández will edit. The agency is likely to be launched formally at Havana's annual Cubadisco music trade fair in May.

LITTLE MUSIC ON RECORD

Few recordings exist of Cuban hip-hop from the island, despite an abundance of talent. National label Egrem has produced a couple of compilations—*Havana Hip-Hop Festival 2002* (Debut, produced by Pablo Herrera, and in *Con Los Países Arriba* (With Pistes Cleverly High), with Fernández as executive producer. Both feature 15 songs from local artists.

Herrera and Fernández were also producer and executive producer of a 2001 compilation on New York's Papaya Records, *Cuban Hip-Hop All Stars, Vol. 1*, available via papaya

records.com. Papaya compares the Cuban scene to the South Bronx, N.Y., in the '70s and '80s. Another Fernández compilation, *Latin Flow*, is scheduled for a spring release in Spain through Malaga indie label Avoid Records.

But only one of the island's estimated 500 hip-hop outfits, of which some 200 are in Havana, has recorded a stand-alone record. Obsesión released *En Montón de Casos* (A Pile of Things) on Egrem in 2000, produced by prominent jazz musician Roberto Fonseca. But the story of Obsesión's relations with Egrem is typical of label/artist distrust in Cuba, as the group's Nesei Rodríguez (aka Tipi Este) and Magia López explain.

"Have we got a manager?" López asks, laughing at the question. "No, but we do need a lawyer." She explains that Egrem does not inform the band of sales figures or which countries the record is being sold in and says they did no promotion or marketing. Neither Rodríguez nor López belongs to a rights group, even though Spanish artists' society SGAE has offices in Havana. Rodríguez states, "Our next record will not be on Egrem."

Like many rap acts, Obsesión looks toward the successful Orishas as a reference point. "But we cannot match that technical quality, which is what foreign labels are looking for," Rodríguez says. "The question is not a lack of equipment: We don't have any equipment at all, although some artists are using software to lay down rhythms."

Most Cuban rappers perform to background recordings brought in mostly from the U.S. This is no great

hindrance on an island populated by masters of improvisation, and there is also much percussion available, which helps give Cuban hip-hop an Afro-Cuban feel or simply a more rhythmic mix with local rumba and guaguancó. One exception is Flesk Negro, a more cerebral hip-hop band whose music has elements of jazz and rock and that actually has instruments, including an invention consisting of tin cans, pieces of metal and telephone bells, and a glass surface that is "played" with a piece of dampened cork.

"Our thing is pretty cool: our lyrics are not as aggressive as some bands," explains leader Lester Martínez. "Our music is not meant to get people's heads messed up but to get them out of the mess."

LYRICAL DIFFERENCES

Lyrical, most rap songs "are about what we live on the street, and so although they are socially critical, they are not as aggressive as most U.S. rap," López says. There is no Cuban equivalent to gangsta rap. Cuban hip-hop is neither revolutionary nor counter-revolutionary, and the occasional foreign journalist who comes hoping for an article on anti-Fidel Castro youth activists gets short shrift.

"There is no censorship," Rodríguez says. "We say what we want, even though we often write lyrics that we know will never be heard on the radio—much the same as in most other countries."

There is no censorship, Rodríguez says. "We say what we want, even though we often write lyrics that we know will never be heard on the radio—much the same as in most other countries."

What is certain is that hip-hop is a musical form much given to natural Cuban vocal and musical expression—more than, say, rock, which has never gained acceptance on the island. For example, timba Changa Habanera has always embraced the hip-hop aesthetic, renowned Latin jazz band Irakere recorded "El Rap de la Bicicleta" (Bicycle Rap) in the '90s, and veteran outfit Orquesta Aragón recorded a song with respected hip-hop act 100% Original.

Rodríguez says, "Hip-hop is the most important social phenomenon for youth at the moment."

But the real problem facing Cuban hip-hop, apart from foreign label disinterest so far, is that it isn't part of what little music industry exists in Cuba.

Herrera explained in a recent interview: "Cuban rap is not in the dollar area. It's not a worker's average wage—rappers decide all their time to their music."

Latin Notas



by Leila Cobo

EXPERT PANEL: OK, enough about this. What about you, as the Grammys Awards near, I figured I'd save my own predictions for later and ask a few unbiased experts who they think should and will win. They are *San Antonio Express News* music reporter and *Billboard* contributor **Ramiro Burr**, Hispanic Broadcasting Corp. VP of programming and special projects **David Gleason**, WCAA (Latino Mix 105.9 FM) New York **PD Bryan Meléndez**, and Hal Leonard Corp. Latin consultant (and, of course, former *Billboard* Latin bureau chief) **John Lannert**.

A caveat before you continue reading: These are educated guesses and not always meant to coincide with my personal favorites. With that in mind, here are our esteemed guests' Grammy Award predictions for the Latin field. For a complete list of nominees, visit grammy.com.

BEST LATIN POP ALBUM

Gleason: I would say **San Barbara**, because of the TV exposure. It's a nice, fresh sound. And it did really well on radio.

Meléndez: Hands down, **Bacilos**. In terms of significant airplay, they got the most, and they're fresh, young, and hip.

Lannert: Personally, I think **Bacilos** and **Diego Torres** should win. But San Barbara—whose record I like—will win it, because they have a bigger U.S. presence and they're big in Mexico. Torres has no hits here.

Burr: I think **Bacilos** should win, because I happen to like this album a lot. But I suspect **Jorge Moreno** will get it, and I attribute that to mainstream connections. **Maverick** has a lot of pull. It's like **Super Seven**, when they won. They came out of nowhere and got the votes.

BEST LATIN ROCK/ALTERNATIVE ALBUM

Lannert: I think **Mand** will win. They have an overwhelming presence among non-Latino voters, and they're popular among Latino voters, too. **Jaume** does have a shot. He's getting mainstream media coverage. But the other groups are favorites among fans, although this is another category where I don't think there are weaker entries.

Gleason: **Juanes**. To me it's a no-brainer, but nobody has done as much this year to open up the genre as **Juanes**.

Burr: I think **Kinky** should win it. But I suspect **Mand** has bigger name recognition and a bigger wave behind them.

BEST SALSA ALBUM

Meléndez: **Marc Anthony** will probably win, but **Marca** gets my vote. I love him—I was probably the only one in the country playing his song ("Castilla"). It's raw salsa talent—not produced in a studio or Pro Tool. Just raw talent, and it comes through.

Lannert: It's going to be a battle between **Celia Cruz** and **Anthony**. But personally, I like the **Spanish Harlem Orchestra**. It's for the salsa purists, though.

Gleason: It depends if you want to go traditional or modern. To me, it's between **Marc** and **Celia**. Emotionally, I'd go for **Celia**. If I were going for reality, I'd go with **Marc**.

BEST MERENGUE ALBUM

Gleason: That's a tough one. It's been a bad year for merengue. The stuff **Milke** has brought out has been rather good, but I think I'd have to say **Manny Manuel**.

Meléndez: It's between **Limí-T 21** and **Manuel**. That's just personal taste. But merengue has been so plain lately, and **Manny** gives it a little bit of life.

BEST MEXICAN/MEXICAN-AMERICAN ALBUM

Burr: I think the best album was **Intocable's Suelves**, but I have a feeling that **Jennifer Peña**, who I also like a lot, will do it this year. Her new label gave her a huge amount of push, and she's a priority for them.

Lannert: All five albums are strong. I think **Jennifer** will win. She's been around a while, and she's picked up the voters from Texas.


Gleason: I'd like to go with **Banda El Recodo**. I think the name has so much tradition, and they deserve it.

BEST TEJANO ALBUM

Burr: I like that **Siégno** album a lot, and I wish that one would win. But I suspect **Emilio** will win with his first Grammy. He's almost like the **Susan Luckey** of the Grammys. He's been nominated, like, nine times. And I think finally he will get it.

Lannert: I think that's going to be a real dooff between **David Lee Garza**, **Little Joe**, and **Emilio**. And I think **David Lee** will get it in a squeaker.

Billboard HOT LATIN TRACKS

Airplay monitored by  **Nielson**
 Broadcast Data
 Systems

LAST	YEAR	TITLE	PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	WEEKS ON CHARTS	RANK
		101 NUMBER 1/GREATEST GAINER 101			1	
1	19	ASI ES LA VIDA	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Diga: Tono		1
2	1	EL PROBLEMA	RICARDO ARJONA	Ricardo Arjona		1
3	18	SEDUCCION	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Infine		2
4	2	SUENA	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Intocable		2
5	7	QUE ME QUEDES TU	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Shakira		3
6	9	QUIZAS	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Enrique Iglesias		3
7	12	SI NO ESTAS	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Aere 360		3
8	14	PERDONAME MI AMOR	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Conjunto Primavera		3
9	5	NO ME ENSEÑASTE	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Radio		4
10	8	ES POR TI	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Jenara		4
11	3	EL DOLOR DE TU PRESENCIA	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Jennifer: Pena		1
12	15	AYI PAPAICO (UYI DADY)	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Lamio		12
13	16	A DIOS LE PIDO	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Jenara		2
14	10	LA CHICA SECO	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Los Tucanes de Tijuana		3
15	13	ENTRA EN MI VIDA	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Sin Bandera		3
16	26	DE UNO A TODOS LOS MODOS	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Paloma		16
17	22	MARCHATE	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Giselle		17
18	11	TODO MI AMOR	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Pavina Rubio		5
19	23	DIMELO	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Alejandro Montaner		19
20	22	HASTA QUE VUELAS	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Los Tigres del Norte		16
21	19	LA REINA DEL SUR	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Gilberto Santa Rosa		22
22	29	UN MONTON DE ESTRELLAS	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Adolfo Uribe Y Su Lobo Negro		23
23	29	CORAZON CHIGUITO	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Crystian		24
24	26	CUANDO ME MIRAS ASI	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)	Mase		17
25	24	ERES MI RELIGION	JOSE LUIS RODRIGUEZ (JOSE LUIS RODRIGUEZ)			

HOT SHOT DEBUT 

26		UNA VEZ MAS J. LUIS ALVARADO	Conjunto Palenquero J. LUIS ALVARADO	26
20	25	EN NOMBRE DE LOS DOS J. LUIS ALVARADO	Vicior Manzanilla J. LUIS ALVARADO	14
28	30 21	SI NO FUERA POR TI LEONARDO B. BOCALAN Y J. LUIS ALVARADO	Jim Secada B. CELESTINO MORALES J. LUIS ALVARADO	8
29	33 --	Y COMO QUIERES QUE TE QUIERA J. LUIS ALVARADO	Fabian Gomez J. LUIS ALVARADO	29
29	34	DONDE ESTARA MI PRIMAVERA J. LUIS ALVARADO	Marcos Antonio Sotelo J. LUIS ALVARADO	29
26	15	ASERIEJE J. LUIS ALVARADO	Las Ketchup J. LUIS ALVARADO	3
31	35 35	LA SUEGRA J. LUIS ALVARADO	Dando Machuca J. LUIS ALVARADO	31
34	36	MI PRIMER MILLON J. LUIS ALVARADO	Bacilos J. LUIS ALVARADO	31
34	35 30	COMER A BESOS J. LUIS ALVARADO	Los Tamariteros J. LUIS ALVARADO	26
35	41 28	LAS VIAS DEL AMOR J. LUIS ALVARADO	Baile El Mestizo J. LUIS ALVARADO	23
27	27	SI TUVERIA QUE ELEGIR J. LUIS ALVARADO	Ricardo Montano J. LUIS ALVARADO	8
29	36 --	EL AMOR NO TIENE EDAD J. LUIS ALVARADO	El Coyote Y Su Banda Tercio J. LUIS ALVARADO	26
28	38	MALA GENTE J. LUIS ALVARADO	Jaunes J. LUIS ALVARADO	28
37	37 37	AFORTUNADO J. LUIS ALVARADO	Joan Sebastian J. LUIS ALVARADO	24
40	45 --	ELEGISTE PERDER J. LUIS ALVARADO	Ampar Lopez J. LUIS ALVARADO	20
32	43	NOCHES ETERNAS J. LUIS ALVARADO	Nico Flores Y Su Banda Puro J. LUIS ALVARADO	23
30	33	CAPICHO MALDITO J. LUIS ALVARADO	Los Rieleros Del Norte J. LUIS ALVARADO	32
48	28 31	DONDE VAYAS J. LUIS ALVARADO	German Lazcano J. LUIS ALVARADO	28
42	21	TE VAS J. LUIS ALVARADO	Luis Fomel J. LUIS ALVARADO	25
61	42 --	TAN BUENA J. LUIS ALVARADO	Son De Cali J. LUIS ALVARADO	42
47	40	ESCLAVO DE TU PIEL J. LUIS ALVARADO	Ricardo Camillo J. LUIS ALVARADO	47
66	46 --	NO ME RENDIRE J. LUIS ALVARADO	Jaziel Velazquez Y Pablo Pencillo J. LUIS ALVARADO	66
47	46 --	TU NO SOSPECHAS J. LUIS ALVARADO	Jerry Jaziel J. LUIS ALVARADO	27
50	47	SIRENA J. LUIS ALVARADO	Son Exandros J. LUIS ALVARADO	50
50	47	ENAMORADO DE ALGUIEN J. LUIS ALVARADO	El Poder Del Norte J. LUIS ALVARADO	50

LATIN POP AIRPLAY


Nortel
 Innovative Data
 Systems

REPÚBLICA FRANCOTURNO LABEL			REPÚBLICA FRANCOTURNO LABEL		
1	EL POLICIA	RICARDO ALARIN	25	LEGISTE FUMADOR	ANGEL LOPEZ
2	LA VIDA EN LA VIDA	OSCAR TRINERO	26	LA TONERA DEL RECTOR	RICARDO MONTES
3	QUE ME DIERON TU	SHIRLEY	27	ASPIRANTE	OSCAR TRINERO
4	QUE ME DIERON TU	SHIRLEY	28	LA TONERA DEL RECTOR	RICARDO MONTES
5	QUE ME DIERON TU	SHIRLEY	29	LA TONERA DEL RECTOR	RICARDO MONTES
6	QUE ME DIERON TU	SHIRLEY	30	LA TONERA DEL RECTOR	RICARDO MONTES
7	QUE ME DIERON TU	SHIRLEY	31	LA TONERA DEL RECTOR	RICARDO MONTES
8	QUE ME DIERON TU	SHIRLEY	32	LA TONERA DEL RECTOR	RICARDO MONTES
9	QUE ME DIERON TU	SHIRLEY	33	LA TONERA DEL RECTOR	RICARDO MONTES
10	QUE ME DIERON TU	SHIRLEY	34	LA TONERA DEL RECTOR	RICARDO MONTES
11	QUE ME DIERON TU	SHIRLEY	35	LA TONERA DEL RECTOR	RICARDO MONTES
12	QUE ME DIERON TU	SHIRLEY	36	LA TONERA DEL RECTOR	RICARDO MONTES
13	QUE ME DIERON TU	SHIRLEY	37	LA TONERA DEL RECTOR	RICARDO MONTES
14	QUE ME DIERON TU	SHIRLEY	38	LA TONERA DEL RECTOR	RICARDO MONTES
15	QUE ME DIERON TU	SHIRLEY	39	LA TONERA DEL RECTOR	RICARDO MONTES
16	QUE ME DIERON TU	SHIRLEY	40	LA TONERA DEL RECTOR	RICARDO MONTES
17	QUE ME DIERON TU	SHIRLEY	41	LA TONERA DEL RECTOR	RICARDO MONTES
18	QUE ME DIERON TU	SHIRLEY	42	LA TONERA DEL RECTOR	RICARDO MONTES
19	QUE ME DIERON TU	SHIRLEY	43	LA TONERA DEL RECTOR	RICARDO MONTES
20	QUE ME DIERON TU	SHIRLEY	44	LA TONERA DEL RECTOR	RICARDO MONTES
21	QUE ME DIERON TU	SHIRLEY	45	LA TONERA DEL RECTOR	RICARDO MONTES
22	QUE ME DIERON TU	SHIRLEY	46	LA TONERA DEL RECTOR	RICARDO MONTES
23	QUE ME DIERON TU	SHIRLEY	47	LA TONERA DEL RECTOR	RICARDO MONTES
24	QUE ME DIERON TU	SHIRLEY	48	LA TONERA DEL RECTOR	RICARDO MONTES
25	QUE ME DIERON TU	SHIRLEY	49	LA TONERA DEL RECTOR	RICARDO MONTES
26	QUE ME DIERON TU	SHIRLEY	50	LA TONERA DEL RECTOR	RICARDO MONTES
27	QUE ME DIERON TU	SHIRLEY	51	LA TONERA DEL RECTOR	RICARDO MONTES
28	QUE ME DIERON TU	SHIRLEY	52	LA TONERA DEL RECTOR	RICARDO MONTES
29	QUE ME DIERON TU	SHIRLEY	53	LA TONERA DEL RECTOR	RICARDO MONTES
30	QUE ME DIERON TU	SHIRLEY	54	LA TONERA DEL RECTOR	RICARDO MONTES
31	QUE ME DIERON TU	SHIRLEY	55	LA TONERA DEL RECTOR	RICARDO MONTES
32	QUE ME DIERON TU	SHIRLEY	56	LA TONERA DEL RECTOR	RICARDO MONTES
33	QUE ME DIERON TU	SHIRLEY	57	LA TONERA DEL RECTOR	RICARDO MONTES
34	QUE ME DIERON TU	SHIRLEY	58	LA TONERA DEL RECTOR	RICARDO MONTES
35	QUE ME DIERON TU	SHIRLEY	59	LA TONERA DEL RECTOR	RICARDO MONTES
36	QUE ME DIERON TU	SHIRLEY	60	LA TONERA DEL RECTOR	RICARDO MONTES
37	QUE ME DIERON TU	SHIRLEY	61	LA TONERA DEL RECTOR	RICARDO MONTES
38	QUE ME DIERON TU	SHIRLEY	62	LA TONERA DEL RECTOR	RICARDO MONTES
39	QUE ME DIERON TU	SHIRLEY	63	LA TONERA DEL RECTOR	RICARDO MONTES
40	QUE ME DIERON TU	SHIRLEY	64	LA TONERA DEL RECTOR	RICARDO MONTES
41	QUE ME DIERON TU	SHIRLEY	65	LA TONERA DEL RECTOR	RICARDO MONTES
42	QUE ME DIERON TU	SHIRLEY	66	LA TONERA DEL RECTOR	RICARDO MONTES
43	QUE ME DIERON TU	SHIRLEY	67	LA TONERA DEL RECTOR	RICARDO MONTES
44	QUE ME DIERON TU	SHIRLEY	68	LA TONERA DEL RECTOR	RICARDO MONTES
45	QUE ME DIERON TU	SHIRLEY	69	LA TONERA DEL RECTOR	RICARDO MONTES
46	QUE ME DIERON TU	SHIRLEY	70	LA TONERA DEL RECTOR	RICARDO MONTES
47	QUE ME DIERON TU	SHIRLEY	71	LA TONERA DEL RECTOR	RICARDO MONTES
48	QUE ME DIERON TU	SHIRLEY	72	LA TONERA DEL RECTOR	RICARDO MONTES
49	QUE ME DIERON TU	SHIRLEY	73	LA TONERA DEL RE	

TROPICAL/SALSA AIRPLAY

Moetson
Brouwerij De
Smeets

ARTIST	TITLE	PROMOTION LABEL	ARTIST	LAST WEEK	PROMOTION LABEL	ARTIST
1	DESEQUE	ROSA	14	LA CORTESIA	ELIAS DE LOS RIOS	20
2	ADIOS LA VIDA	STRAIGHT	15	AMERICA FROM THE BLACK	JOHN PERRY REAGAN/JIMMIE JOHNSON	21
3	AMOR EN ESTRELLAS	STRAIGHT	16	AMERICA EN EL CIELO	LORE LYNN	22
4	EN ROMANA DE LOS GIGOS	STRAIGHT	17	QUE LE GUSTE LA MUJER	JOSEPH PERRY	23
5	UNA BUENA	SONOY CALA	18	MARICATO	REISOLLA	24
6	VUELVA MI AUTO	JOHN PERRY	19	TODOS MI AMOR	POLLINA NERO	25
7	DIO LOS GIGOS	MENON & CALABRANO	20	ROQUE DE CANTADERA	JOSEPH PERRY	26
8	AMOR	STRAIGHT	21	AMERICA EN EL CIELO	LORE LYNN	27
9	SI NO ESTOY EN	AMOR	22	BEATRIZ	CRISTINA AMARAL	28
10	QUE ME QUERES TU	SHAMIRA	23	ELEGANTE PLEBES	AMIEL LUGO	29
11	DE NOS PERDIO EL AMOR	EL DINO CUBANO DE PUEBLO INC.	24	UNLEASHED	TELEPROMOTION	30
12	AMOR TIENES	NEON ERA	25	HAY MI ME AYUD A TU	ANDREW BARTON	31
13	EL PROBLEMA	RICARDO ARELLANO	26	DEENA	DINA	32
14	A QUE NO TE PREOCUPES	BORISLAV LOMENCO	27	EXCLUSIVO POR PIEL	RICARDO CARILLO	33
15	AMOR A LA VUELTA	MARY JOSEPH	28	AMERICA EN EL CIELO	LORE LYNN	34
16	MIA A LUNTA	JOSEPH	29	AMERICA EN EL CIELO	LORE LYNN	35
17	NO PUEDE PUEBLO	STRAIGHT	30	EN PALMIRA	MARTY	36
18	NO ME ENCUENTRE	JACK/REAGAN & PERRY	31	KACIA/AM REBELLY	REAGAN	37
19	QUEDES	BORISLAV LOMENCO	32	ESTON DI	AMIEL	38
20	EL TONTO QUE NO TE OLVIDO	STRAIGHT	33	VOLTA AMOR	RAUL REAGAN	39

REGIONAL MEXICAN AIRPLAY

Leistungsfähigste und flexibelste
Flüssigen
Medien auf Chitosan
Systeme

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Compiled from a national sample of airplay supplies by Nielsen Broadcast Data Systems. Radio Track service. A panel of 100 stations (30 Local Pop, 37 Topical/General Regional Markets are electronically monitored 24 hours a day, 7 days a week. Songs ranked by Audience Impressions. Generally not showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for less than 20 weeks will generally not receive a boost, even if it has been in the previous week's Greatest. Greater indicates a larger audience than the previous week. Two records with the same audience size, the record being played more stations is placed first. Records below the top 30 are removed from the chart after 26 weeks. Airplay availability. ©2002, NPD Business Media, Inc. All rights reserved.

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Show Creates More 'Protagonists'

BY LEILA COBO

MIAMI—The grand finale of reality-TV music-talent show *Protagonistas de la Música* (Music for Protagonists), which aired Jan. 14 on the Telemundo network, has opened the door for the TV-fostered musical development of Latin acts in the U.S.

The first album released under the *Protagonistas* banner, *Protagonistas de la Música*—which features one track performed by each of the 14 original contestants—was the greatest gainer on last issue's Top Latin Albums chart, jumping from No. 32 to No. 24. This week—only its fourth on the chart—the album is No. 5. A second album, *The Best of Protagonistas de la Música* (The Best of Music for Protagonists), will be released Feb. 25 and feature the show's finalists.

"An extensive talent search can prove to be valuable not only to a TV audience but to the record-buying consumer," says Oscar Llorca, chairman of Sony Discos, which is partnering with Telemundo in the venture. "And it opens the door for a shorter developmental time for your artists." The format of *Protagonistas* to No. 24, whose name was borrowed from another Telemundo show, *Protagonistas de Televisión* (TV search for soap stars)—was a hybrid of Spain's *Operación Triunfo* (Operation Triumph) and the U.S.'s *American Idol*. It featured 14 contestants competing in front of studio audiences living under the same roof and competing for a record deal in an ongoing talent show. Although judges were brought in each week to decide who got to stay on the show, voting TV viewers had the final word. Barbara Higuera from Cuba and Miguel Ángel Guzmán from the Dominican Republic were crowned winners.

Higuera, who has lived in Miami for the past two years, says: "From the

beginning, I was completely focused on the competition, in what I was supposed to do. I wasn't wasting any time."

Protagonistas hardly generated the hysteria of *American Idol* or that of the original *Operación Triunfo*. But the show was deemed a success by virtue of



GUZMÁN & HIGUERA

a steady rise in ratings registered from its first airing Oct. 21, 2002, to the grand finale 13 weeks later. While ratings for the first edition garnered a mere 3.8 (approximately 373,000 households) among Hispanics nationwide, according to data from Nielsen's Hispanic Television Index, the final show won an 8.0 rating (approximately 800,000).

This wasn't enough, by a long shot, to best out competing network Univision, whose ratings for popular soap opera *Las Vías del Amor* (The Paths of Love) was the same evening. But it certainly signaled a growing interest in the show, particularly among viewers in such core East Coast markets as New York (who were rooting for Guzmán) and Miami (Higuera). According to executives, the show registered 400,000 call-in voters the first

week. By week three, there were 1 million votes, and in one key episode where one finalist was eliminated to determine the last four, more than 6 million votes were cast—indicating more interest than the ratings suggest. Such rising interest mirrors the sales performance of the first *Protagonistas* album. Jorge Meléndez, executive VP of Sony Discos, says, "We went out not knowing what the reaction was going to be, and we've gotten overwhelming responses."

At this point, Meléndez says, conversations are under way to determine the direction of the two winners' solo albums, which Sony will release this spring. Higuera says she wants to record a fusion album that mixes Cuban rhythms with pop, while Guzmán wants to do what he labels "salsa pop." In addition, Meléndez says, there are opportunities for those that did not win to continue their relationship with Sony. Sony's participation in *Protagonistas* went beyond offering record deals to the winners. Among other things, the label also provided the choreographer, the vocal coach, the musicians, and the music director and is also handling the intensive national promotion of each album. Still, even though it was a considerable financial investment, Meléndez concedes that in the long run, "it certainly wasn't the same as investing in artist development for six artists."

This, of course, is the beauty of TV-driven talent shows. While labels are always testing the waters with new acts, in these cases, TV tests the waters for them. In addition, the *Protagonistas* finalists and winners have assured promotion on Telemundo at a national and international level. "You have 6 million people eating votes," Meléndez says. "Those are real numbers."

América latina...

In Argentina: Alvaro Henríquez, former leader of legendary band Los Tres (which is the subject of an homage disc by Café Tacuba), composed the score to the film *Sexo Con Amor* (Sex With Love) with his new band, Los Pettinellis. The film opens Thursday (30). The soundtrack will include the main theme "Que Páche?" (What's the Pache?), plus songs from Los Pettinellis' debut album on Warner. There is no word yet on whether the score will be released as an album. **MARCELO FERNÁNDEZ BITAR**

In Chile: Popular singer Myriam Hernández has inked a new contract with EMI. The first release will be an autobiographical album featuring songs from her career, plus two Los Pettinellis tracks and a new version of her hit "Mío" (Mine). The single was recorded Dec. 16-17, 2002, with multi-platinum band Los Nocheros at Panda studios in Buenos Aires. The album is slated for release late this month. **MARCELO FERNÁNDEZ BITAR**

In Mexico: Participants in Mexico's *La Academia* (The Academy) reality-TV talent search are already bringing in big sales. Topping the list is winner Myriam Montemayor, who has sold more than 75,000 copies (which is gold in Mexico) of *Mi Historia en La Academia* (My

History in the Academy), a compilation of the songs she performed at every "gala," which was released by EMI in time for the holidays. Montemayor is now recording her own debut, produced by A.B. Quintanilla. Finalist Nadia López recently finished recording her solo album, which includes songs by Reyli from pop/rock band Elefante!. It streets in February. Yahir Ochoa, who finished fifth, has recorded an album produced by Oscar Lopez and will star in soap opera *Enamorado* (Fall in Love). All 16 participants embark on a 60-date tour that kicked off Jan. 22 in Puebla. **TERESA AGUILERA**

In Brazil: Teenage sibling duo Sandy & Junior's double-disc live CD, *Os Vivos no Maracanã* (Live at Maracanã), released late last year on Universal, is climbing Brazilian sales charts. This week it is No. 12. The album was recorded during the duo's Oct. 12, 2002, show at Rio de Janeiro's 70,000-capacity Maracanã Stadium. It marked the first time a Brazilian act had performed alone at the venue. *Os Vivos*, which will be released as a DVD this year, includes tracks performed in English that had not previously been released in the Brazilian market. The DVD will additionally feature some tracks not included on the CD. **LEILA COBO**

Beat Box

by Michael Paoletta

WINNER TAKES IT ALL: Judging from the phone calls and e-mails we've received since the nominations for the 45th annual Grammy Awards were made public, most members of the club community agree with the nods in the best dance recording category. Unfortunately, the same can't be said for the nods in the best remixed recording, non-classical, category, which have left many puzzled.

But before voicing a few opinions, let's first take a look at the selected titles. Daniel Bedingfield's "Gotta Get Thru This,"

Dirty Vegas' "Dirty Vegas" Days Go By, Groove Armada's "Superstition," Kylie Minogue's "Love at First Sight," and No Doubt's "Hella Good" are up for best dance recording.

For best remixed recording, non-classical, we have *Your Friends From San Francisco's* Illegal mix of Jill Scott's "He Loves Me," Roger Sanchez's Main remix of No Doubt's "Hella Good," Felix da Housecat's Thee Clubbhead mix of Héroes del Caño's "Lost Love," Steve Silk's "Hurley's SilkMix.Com mix of Brandy's 'What About Us,'" and Maurice and Joshua's "Heaven and Beyoncé Knowles' 'Work It Out.'"

For the first time, the best dance recording category is broken out into its own dance field. In previous years, this category was in the pop field, which meant that members of the National Academy of Recording Arts and Sciences (NARAS) voting in the pop field would vote for best dance recording—regardless of their knowledge of the field. This, of course, could lead to voting on name recognition alone and not actual merit.

With its own field, we can only hope that NARAS's voting members with a real knowledge of the dance genre will now vote in the category. (Voting members can vote in up to nine out of 28 fields.)

Conversely, the best remixed recording, non-classical, category now includes production remixes of other works, those voting in this field are also voting for, among other things, best producer of the year, non-classical, and best engineered album,

classical. In such an environment, name recognition alone could very well play a factor, paving the way for NARAS members to vote for a non-classical remix they have never heard.

That said, while it's wholly refreshing (and deserved) to see Felix da Housecat's name in this category, inquiring minds can't help but wonder if Hurley's remix of

"What About Us?" and Joshua's restructuring of "Work It Out" truly have what it takes.

"Somebody'd better give those Chicago guys a Grammy," notes Grammy Award winner and producer/remixer

Hex Hector, referring to Hurley and Joshua. "If not, they will continue to occupy at least two slots [again next year]. I have much love for both Steve and Maurice

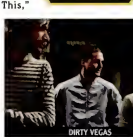
—what these guys mean to house music is invaluable—but their remixes for Beyoncé and Brandy don't deserve such recognition this year."

Switching categories, everyone (and I do mean everyone) is wondering the same thing: Where is Minogue's "Can't Get You Out of My Head"? Surely, one of the omnipresent dance/electronic tracks of the year—along with DJ Sammy & Vanden Plas's "Heaven" and Angle Stone's "Wish I Didn't Miss You"—deserved recognition in the best dance recording category.

"Being English, it's nice seeing other U.K. acts also in this category," says Paul Harris of Dirty Vegas, which is also up for best recording package and best short form music video. The only shock is that Kylie is up for "Love at First Sight" and not "Can't Get You Out of My Head," which I thought was one of the biggest dance records in America last year."

For the record, Capitol submitted "Can't Get You" to the following categories: record of the year, song of the year, best female pop vocal performance, and best short form music video. When asked why it wasn't submitted to the best dance recording category, we did not receive any response.

For those reasons and more, Dirty Vegas will take home the trophy for best dance recording, while Sanchez will do the same in the best non-classical remixed recording category.



DIRTY VEGAS

Club Play

LAST	DATE	TITLE	ARTIST & NUMBER/PROMOTION LABEL	Artist
1	2	3	SURRENDER (REMIXES) ATLANTIC 0481	1 Week At Number 1 Lucretia Payson
2	6	3	HIT THE FREEWAY (REMIXES) MONDO PHONO	Tommy Braxton's Featuring Lene
3	7	11	THROUGH THE RAIN [JAIL INTENTION, M. JOSHUA, & H. HECTOR MIXES] SHANGHAI/CLASH RECORDS	Mauri Cery
4	8	8	HEAD NEALUM RECORDS	Thundersparks & Barnes
5	6	12	TEARS FROM THE MOON TONYBURY 2470	Conquest One Featuring Sinead O'Connor
6	1	2	SOME LOVIN' TONYBURY 07 SAVED LABELS: ZESTERDAY 340	Mark vs. Kristine W
7	11	14	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES) UNDISCOVERED PRODUCE	Iskonkat
8	1	18	DANCE DANCE (THE MEXICAN) [H2 & RICKY CRESPO MIXES] VESPER PRODUCE	Thalia
9	4	4	HE IS (REMIXES) RCA PRODUCTIONS	Heather Headley
10	15	16	ALL AROUND THE WORLD (PUNK DEBUTANTE) UNDISCOVERED PRODUCE	Cooler Kids
11	26	22	EMOTIONAL ROLLERCOASTER (JUNIOR VASQUEZ REMIX) COLUMBIA PRODUCE	Vivian Green
12	17	26	BREATHE CALIGULA RECORDS/ATLANTIC	Talysayquash
13	9	10	LOVE REVOLUTION TONYBURY 08 JARVIS 82	Pat Hodges With The Sweet Inspirations
14	3	37	RISE UP SAVED 035	Funny Green Dogs
15	5	1	DARK BEAT (ADDICTED 2 DRUMS) TWISTED PEARL/RAVE STUDY	Oscar & D'Nash Palace
16	1	1	I LIKE LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JIVE 4041	Justin Timberlake
17	12	7	SORROW (ORANGE FANTASY & E-SMOOVE MIXES) TONYBURY 07 SAVED LABELS: 262 TONYBURY 070	Dolce
18	20	28	YOUR SONG (REMIXES) KNOTCH/EMERSON PRODUCTIONS	Elton John
19	27	19	IN THIS WORLD 02 2711	Moby
20	9	1	DON'T LEAVE ME THIS WAY (E-N AND FRISLIN & URIK MIXES) SAVED 036 036	e-n Featuring Connie
21	16	32	MUST BE DREAMING SENSIBLE PRODUCTIONS	Frau Fren
22	18	15	ANYWAY (MEN ARE FROM MARS) TONYBURY 07 280	Amber
23	31	31	AMAZING NETWORK 3008	Andy Hunter
24	32	42	FANTASY REALITY SAVED 03 001	CYN

Maxi-Singles Sales

	TITLE	IMPORT & NUMBER/DISTRIBUTING LABEL	Artist
	NUMBER 1	13 Weeks At Number 1	Madonna
1	DEE AMOTHER DAY (REMIXES)	ATLANTIC BOUTIQUE ♫	
2	FEELIN' YOU MAURICE JOYDA, VICTOR CALABRENE & MAC QUAYLE MIXES	WALT DISNEY RECORDS ♫	Sonny
6	SOLSBURY HILL	VICTOR BOUT ♫	Erasme
10	ALIVE (THUNDERPUSS REMIX)	DPC WYBE ♫	Jennifer Lopez
5	SOMETHING	HARBURG ZONE ♫	Lambert
4	ANYWAY (MEN ARE FROM MARS)	STANLEY 877 DDP ♫	Angeles
7	L'ITALIANO	ARMANDO JUNE ♫	The Sicilians Featuring Angelo Venuto
9	THE BOYS OF SUMMER	HARBURG ZONE ♫	DJ Sammy Featuring Louisa
	IN YOUR LIFE	LOVE MUSIC ♫	La Gorchor
13	TROY (THE PHOENIX FROM THE FLAME)	MAHALLA BOUT ♫	Sinclair D'Orville
16	CITY ME I LOVE (DITTY VEGAS, L. RASCIO, & H. BAMEL MIXES)	JUN MUSIC ♫	Audie Timberlake
11	DO NOT LET ME GET ME (REMIXES)	ARCADE ♫	Pink
8	SURRENDER (REMIXES)	ATLANTIC BOUTIQUE ♫	Loana Paganini
12	FULL MOON DANCE MIXES	ATLANTIC BOUTIQUE ♫	Brendy
13	U DON'T HAVE TO CALL (REMIXES)	AMERICA ♫	Uhido
18	THANK YOU (DEEP DISH REMIX)	AMERICA ♫	Disho
11	SIX DAYS	KICKBOXER ♫	DJ Shadow Featuring Mrs Chef
17	A DIFFERENT KIND OF LOVE SONG	WALTER KIMBLE MUSIC ♫	Mr Dan
24	RAPTURE (TASTES SO SWEET)	AMERICA BOUTIQUE ♫	Hio
21	SONG FOR THE LONELY	ARMANDO BOUT ♫	Chico Cava Vs. Happy Chappies
15	I BELIEVE	PRODUCERS THE NIGHT STAY PRODUCTIONS ♫	
3	LIKE I LOVE YOU (DEEP DISH & BASEMENT JACK MIXES)	JUN MUSIC ♫	Justin Timberlake
19	FREE YOUR MIND	THEATRO D'AVANGA NIGHT ♫	Saphigottan
20	TAKE ME AWAY (INTO THE NIGHT)	LOVE MUSIC ♫	4 Strings

POWER PICK 夢

29	38	—	THE HUM MOLE	JOJO WHILDEN	Robbie Rivera
29	34	—	GATES OF MINN	PROVINCETOWN THE FRONT CLUT	Starobinsky & Transient Featuring Jewla V
22	25	—	RAIN (LET IT FALL DOWN)	ONE STREET 110	Stephanie Cooke
29	35	—	DREAMS	THE MARYS	Stephanie Cooke
29	38	—	WHAT I WANT	ALLISON SHAW	Marissa Tucker
30	40	—	DANCE TO THE RHYTHM	TOMMY BAY (DJ & LANCE) DYSTONIA BAY	Frislan & Uchi
31	21	17	YANG YANG (PETER RAUHOFF & ORANGE FACTORY REMIXES)	WATERMELON SQUAD	Duo
31	33	—	I SHOULD KNOW	ORANGE PRINCE/CAPT.	Quincy Vines
31	33	—	BREATH (REMIXES)	ROBBIE PEARL/AMENTS	Blu Cantwell V
31	41	46	I WANT YOU (FOR MYSELF)	VERONICA DREW/DEEP DREW	Kings Of Tomorrow
31	45	—	IF YOU LOVE ME	UNIVERSAL PRINCE/AMENTS	Becky Stealy

100 CAN GET OVER WARRIOR 130 SHANE 3070108

35	30	CRY ME RIVER (DIRTY VEGAS, J. PIASCO, & B. HAMEL MIXES)	JAS. HAY	Justin Timberlake
42	—	J. JORDAN/2005		Kiwi Dreams Vs. Hard Attack
43	—	DON'T YOU WANT ME	LAURENCE/2004	ALICIA
44	—	DINOSAUR ADVENTURE, 3D	AL. D'AMICO	Underworld
45	—	LET IT GO	NEWMUSIC/06	Dave Telford
46	22	THE SOUND OF VIOLENCE	AUTUMN/2005	Cassius With Steve Edwards
47	—	FREE MY MIND	TRAVIS/1994	Saphirot
48	—	EMERGE	CAPITO/1988	Fischerpret
49	—	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	DELTA/1988	Supreme Beings Of Leisure
50	48	BATTLE OF BRISKILL (MINGE BINGE & VES WALLACE MIXES)	ONYX/1990	Senja Lazar
51	34	TROY (THE PHOENIX FROM THE FLAME)	GLOBAL/2005	Sleazy D'Conor
52	36	COME INTO MY WORLD	CAPITO/1988	Kylie Minogue
53	41	MURDER ON THE DANCEFLOOR	UNIVERSAL/2005	Sophie Ellis Bextor
54	37	DIE ANOTHER DAY (REMIXES)	WARNER/2002	Madonna

STOLE (REMIXES) MUSIC WORLD/COLUMBIA TRILOGY Kelly Rowland

<small>ACTING CHARTMASTER</small> <small>Billboard</small>		<small>TOP ELECTRONIC ALBUMS</small>	
<small>WEEK OF 02/20/2012</small> <small>LAST WEEK</small>		<small>Sales data compiled by</small>	
		<small>Nielsen SoundScan</small>	
		<small>THIS WEEK</small>	
<small>ARTIST</small> <small>ARTIST & NUMBER/DISTRIBUTING LABEL</small>		<small>11 Weeks At Number 1</small> <small>N.Y.C. Underground Party 5</small>	
1	LOUIE DEVITO <small>LOUIE DEVITO (M)</small>	1	1
2	THE TROUBLE <small>THE TROUBLE (M)</small>	2	2
3	DJ SAMMY <small>DJ SAMMY (M)</small>	3	3
4	DAKEWOLF <small>DAKEWOLF (M)</small>	4	4
5	KUMBARA KINGS <small>KUMBARA KINGS (M)</small>	5	5
6	THE HAPFY BOYS <small>THE HAPFY BOYS (M)</small>	6	6
7	THEBEVY CORPORATION <small>THEBEVY CORPORATION (M)</small>	7	7
8	MOBY ● <small>MOBY (M)</small>	8	8
9	DIRTY VEGAS ● <small>DIRTY VEGAS (M)</small>	9	9
10	THE HAPFY BOYS <small>THE HAPFY BOYS (M)</small>	10	10
11	LASGO <small>LASGO (M)</small>	11	11
12	VARIOUS ARTISTS <small>VARIOUS ARTISTS (M)</small>	12	12
13	DJ SAMMY <small>DJ SAMMY (M)</small>	13	13
14	DJ GEOFFRE <small>DJ GEOFFRE (M)</small>	14	14
15	DAVID WAXMAN <small>DAVID WAXMAN (M)</small>	15	15
16	ROCKYX <small>ROCKYX (M)</small>	16	16
17	DJ SAMMY <small>DJ SAMMY (M)</small>	17	17
18	DJ GEOFFRE <small>DJ GEOFFRE (M)</small>	18	18
19	DAVID WAXMAN <small>DAVID WAXMAN (M)</small>	19	19
20	ROCKYX <small>ROCKYX (M)</small>	20	20
21	WARP BROTHERS <small>WARP BROTHERS (M)</small>	21	21
22	ZEKO <small>ZEKO (M)</small>	22	22
23	DJ MAJIK FAIRMA <small>DJ MAJIK FAIRMA (M)</small>	23	23
24	VARIOUS ARTISTS <small>VARIOUS ARTISTS (M)</small>	24	24
25	DJ ENQUIRE <small>DJ ENQUIRE (M)</small>	25	25
26	VARIOUS ARTISTS <small>VARIOUS ARTISTS (M)</small>	26	26

FEBRUARY 1 2011 **Billboard** HOT DANCE BREAKOUTS

Club Play

IN YOUR LIFE <i>La Bousche</i> <small>1986</small>
I DROVE ALL NIGHT (HEX HECTOR REMIX) <i>Colleen Dinn</i> <small>1976</small> <small>remix</small>
MONDAY MI AMOR <i>Selena</i> <small>1994</small> <small>remix</small>
WHY (DAVE ADAM REMIXES) <i>Rissa Moore</i> <small>2012</small> <small>remix</small>
HIGH <i>DJ Shah</i> <small>1987</small> <small>remix</small>

Maxi-Singles Sales

DINOSAUR ADVENTURE 3D
Underworld JEROME

SING A SIMPLE SONG
Hampton The Hamptons SONY MONSTER

I KNOW YOU GOT SOUL
Jason Norvins vs. Eric B & Rakim MAGNARAL

MAGIA NEGRA
Jade IMPELHART LINDSEY

(CAN'T STOP) PRAISIN' HIS NAME
Jasper Street Company BALEMONT BEATS

Altissimo! Records Marches To Its Own Marketing Beat

BY DEBORAH EVANS PRICE

NASHVILLE—By partnering with Borders Books & Music for two special promotions, Altissimo! Records has boosted sales for the retailer and fostered appreciation for America's military.

The Brentwood, Tenn.-based independent label, which specializes in military music, joined with Borders for two events that featured local school bands performing patriotic music. One event took place at Borders' Cook Springs location, just south of Nashville, and another in Clarksville, Tenn., near Fort Campbell Army base, home of the 101st Airborne Division. Consumers who showed current military identification or proof of military service received discounts.

"It was a day to appreciate all active military, reserves, and veterans. There was a 20% discount not only on Altissimo! product but on all of our product in our store," says Jeff Jacob, Borders' area marketing manager for Tennessee, North Carolina, and Mississippi. We saw an extremely significant spike in foot traffic on the day of the sales of these events."

"The idea worked," Altissimo! founder and president Al McCree says. "The statistics show that there are over 2 million people that are actively involved in some sort of brass band. [It] might be a middle-school band or it might be a community band. There are about 1,000 community bands in the U.S. That's a great market and a great event for a store like Borders to have groups like that come in and perform."

To promote the Borders events, Jacob says the company ran ads in local newspapers and featured information about them in Borders' newsletter and on its Web site, as well as in fliers. It also sent promotional materials to the military base and area TVW posts. Jacob and McCree say they are looking at doing additional events at other Borders locations.

MILITARY MUSIC MARKET

The Borders promotions are just the latest in a series of grassroots tactics that have helped make Altissimo! a successful venture. The label releases music by some of the world's top military groups, including the Air Force's Airmen of Note and the Navy's Country Cares band, and are TVW posts. According to McCree, in the wake of Sept. 11, sales initially were up 400%. "We did more in one month than we did in the entire year," he

made by military outfits that Altissimo! licenses from the government, then packages and sells.

Distribution has been a primary factor in the company's growth. "We have a gift shop distributor here [in Nashville] called the Vantage Group, and probably 40%-50% of the business is on the gift-shop side," McCree says.



"Then there's Rock Bottom, one of our distributors out of Georgia. They are a regional distributor, but they have several national accounts, including Borders and the Army Air Force Exchange System. We also use Albany Music out of Albany, N.Y., which is an independent classical distributor. They primarily cover Tower Records and Virgin Records."



'[If] we sell 3,000 units of a new title, that's breaking even. If we sell 10,000 units, that's like a gold record for us.'

—AL MCCREE, ALTISSIMO! RECORDS

When McCree, a songwriter/musician-turned-entrepreneur, launched Altissimo! in 1991, there was no way of knowing that a change in national mood would dramatically boost sales of his niche market venture. That is what has happened since Sept. 11, 2001. The nation's renewed sense of patriotism has spawned an increased appreciation for military music—the label's stock in trade. According to McCree, in the wake of Sept. 11, sales initially were up 400%. "We did more in one month than we did in the entire year," he

says, adding that sales have continued to be strong.

McCree admits to having mixed feelings about the label's business boom. "I didn't want to profit from a disaster," he says. "We had just done a position program with Borders in May, June, and July. We typically do a program with them in [those months] because it covers Memorial Day, Armed Forces Day, Flag Day, and Fourth of July. We already had a program with them in [those months] because it covers Memorial Day, Armed Forces Day, Flag Day, and Fourth of July. We already had a position program with them pre-9/11 that went really well, so we knew there was a market. When 9/11 hit, we already had a relationship with the retailers, so the retailers put it out for us. We didn't push it on them at all. People started coming into the stores and asking where could they find this kind of music. There was a lot of demand for it."

A SURPRISING SECOND CAREER

Retired from the Air Force, McCree stumbled into his current profession after a general requested he write a song for Air Force families, then arranged to have it recorded with an ensemble of the Air Force Band. The song appeared on the Air Force Band's 40th anniversary album.

"I discovered two things out of the experience," McCree says. "One is how phenomenal all the military musicians were. Second, while I was there they were giving me copies of albums. I thought it was cool and wondered if this stuff was ever released. I began to investigate and thought that this might be a good potential business."

It has been. He moved to Nashville and opened Altissimo! with Ron Coker, who owns a minority share in the label. In addition to mainstream retail, the label does brick business in military gift shops and museums. The next Altissimo! release will be a Civil War collection, due in February.

McCree says someone advised him early on not to try to compete with the majors. "He said, 'Understand you are playing minor league baseball. You are not the New York Yankees; you can't do business like the majors or market like the majors.'" McCree also notes that retail positioning is key to moving his product. "We understand that, and success for us is 3,000 units. We sell 3,000 units on a new title, that's breaking even. If we sell 10,000 units, that's like a gold record for us. . . . We keep our staff small and our overhead really lean."

Nashville Scene™

by Phyllis Stark



MAN WITH A MISSION: The best country album category in this year's Grammy Awards features the expected list of the format's superstars and icons: Dixie Chicks, Alan Jackson, Willie Nelson, and Dolly Parton. But nestled among them is one less familiar name: Universal South artist Joe Nichols.

The nomination for Nichols' worthy major-label debut, *Man With a*

Memory, isn't his only Grammy nod. He's also nominated this year in the best male country vocal performance category for his single, "The Impossible," which peaked at No. 3 on the Hot Country Singles & Tracks chart last September. "The Impossible" also scored a best country song nomination for its writers, Kelley Lovelace and Lee Thomas Miller.

Nichols says he was initially "stunned" by the nominations, which capped off a year he describes as "pretty incredible." That reaction gave way to a "feeling of accomplishment, because the hard work we put into the album paid off." The company the album is keeping in its Grammy category, Nichols believes, "says a lot for the album and Brent Rowan's hard work."

Rowan is the veteran Nashville studio guitar player who wrote his producing debut on *Man With a Memory*. Nichols says Rowan's light touch in the studio helped the album shine. "Its simplicity was important, because sometimes production outweighs the vocals," he says. "Brent is not that kind of producer; he lets the songs breathe."

As a teenager, Nichols had waist-length hair and a recording deal with Nashville indie label Intersound that failed to break him into country radio. In his 20s, the Arkansas native with the traditional country sound hooked up with Universal South, which was excited enough about his music to make it the start-up label's first release.

Man With a Memory went on to peak at No. 12 on the Top Country Albums chart last August. In addition to having a hit with "The Impossible," Nichols' current single, "I'm a Kentucky Kid," is No. 13 on Hot Country Singles & Tracks this issue.

The album was finished in a hurry and rush released after "The Impos-

sible" began to take off at radio. Since then, it's been a lot of station visits, interviews, and hard work for Nichols, who's not complaining: "It's what I signed up for, and I'm proud to be [doing it]."

Nichols, who is opening dates on Jackson's tour this year, plans to attend the Grammys and says he'll be "looking around the room at all the megastars and feeling so insignificant."



WYMONNA SPEAKS:

Wynonna was the surprise keynote speaker at the Jan. 16-18 Country Cares Training Seminar in Memphis. The seminar is hosted annually by St. Jude Children's Research Hospital for the radio stations that participate in its Country Cares radiothon and fundraising programs, as well as staff artists from sponsoring Nashville labels.

In a funny and revealing speech, Wynonna admitted to shyness and a debilitating fear of performing and anxiety attacks—a far cry from the public's perception of her as "a woman with a guitar," she said. "I've been to hell and back several times, and I know the way pretty well," she noted, citing as examples her mother Naomi Judd's battle with hepatitis C, her own battles with stage fright, and 10 years spent touring on the

bus with her mother as the Judds. Wynonna joked that she wanted to write a book one day called *Thru Mama From the Bus*.

Wynonna also talked about her upcoming album, *When a Woman Loves a Man*. "For the past six months I've been recording... and trying to figure out a way to fit into your format," she told the country programmers present. She said the album's first single would be very country-sounding, featuring "banjo, mandolin, pedal steel and fiddles." She called country music "special" and added that "that's why I stay in it," despite having other offers. "I went to New York, and [Universal Music Group chairman] CMO Doug Morris and all of those people wanted to make me up to be the top thing," an offer Wynonna said she declined, although she "had to think about it, because it looked really good on paper."

Billboard **HOT COUNTRY SINGLES & TRACKS**

Airplay monitored by Nielsen
Broadcast Data

IMPENT & 21

Artist	
N LABEL	
Number 1	

POST
PREF

31

31

2000	32
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	PRODUCER (SONGWRITER)
	CONCRETE ANGEL

IMPRINT & NUMBER/PROMOTION LAB

EL
de C

3	2
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👑 NUMBER 1 👑

4 Weeks At Number

[illegible]

◀ AIRPOWER ▶

🔥 HOT SHOT DEBUT 🔥

power recorded to songs available. **CD Max**

Billboard® TOP BLUE ALBUMS

Sales data compiled by Nielsen
SoundScan

NUMBER 1

This S

3	ALISON KRAUS + UNION STATION	ALISON KRAUS	New Favorite
4	THE NITTY GRITTY DIET BAND	DAVID HILL	Will The Circle Be Unbroken, Volume 1
5	VARIOUS ARTISTS	THE TIME	The Time: Treasures Of Bluesgrass: Artists A Music
6	TRACY LOVELL	TRACY LOVELL	Messiah Seal
7	DOLLY PARTON	DAVE DOLLY	Rules & Heroes
8	VARIOUS ARTISTS	THE TIME	Time-Less: Treasures Of Bluesgrass
9	SOUNDTRACK	THE WINDY CITY	Down From The Mountain
10	THE STANLEY BROTHERS	THE STANLEY BROTHERS	All-Time Greatest Hits
11	VARIOUS ARTISTS	THE WINDY CITY	O Sister! A Woman's Bluesgrass Collection
12	VARIOUS ARTISTS	THE WINDY CITY	The Fantastic Pickin' On Strings: Bluesgrass
13	SOUNDTRACK	THE WINDY CITY	On Sevens: Bluesgrass
14	VARIOUS ARTISTS	ALISON KRAUS	O Sister 2 A Woman's Bluesgrass Collection
15	RHONDA VINCENT	RHONDA VINCENT	The Storm Still Rages

Recordings with the greatest sales since this week. ♦ Recording Industry Assn. (RIAA) certification for net shipment of 300,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multiplication rates indicated by a numeral following the symbol. [M] indicates past or present Masterworks title. © 2001 VNU Business Media Inc. and Nielsen SoundScan. All rights reserved.

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FEBRUARY 1 2003 Bill

Billboard® TOP COUNTRY SINGLES SALES

Sales data compiled by Nielsen SoundScan

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10

	PICTURE	AVAILABLE UNTIL	Kid Rock Featuring Alexis Maurel
1	BEAUTIFUL GOOBYE	JANUARY 1986	Jennifer Hanson
2	CAN'T FIGHT THE MOONLIGHT	MARCH 1976	Lafayette Rimes
3	LONG TIME GONE	UNRECORDED HISTORY	Diana Chicks
4	GOD BLESS THE USA	OCTOBER 1978	Lee Greenwood
5	HOW DO I LIVE	FEBRUARY 1982	Lafayette Rimes
6	THE IMPOSSIBLE	DECEMBER 1980	Joe Nichols
7	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	OCTOBER 1975	Aaron Tippett
8	I SHOULD BE SLEEPING	UNRECORDED HISTORY	Emerson Drive
9	THE WAY YOU LOVE ME	UNRECORDED HISTORY	Faith Hill

Go to page 41

R&B

Edited by Michael Paoletta

POP

► **ERASURE**
Other People's Songs
PRODUCERS: Andy Bell, Vince Clarke, Gareth Jones
Make 9196
RELEASE DATE: Jan. 28
Have you heard Erasure fans will likely go up this collection of cover songs, as it is the pair's first new effort in three years (the lastcher *Loveboat* was its last). Although Erasure's Andy Bell and Vince Clarke do add fresh electronic zip to such 1980s-era classics as Peter Gabriel's "Soldierly Hill" and the Beatles' "Video Killed the Radio Star" (featuring the vocals of Mick Martin), overall, the album plays too stiffly for these experts of synth-beat dance/pop. Nothing reaches the exuberance of the group's remake of ABBA's "Take a Chance on Me." But to be fair, it's a tough challenge for any act to find a new twist for "Can't Help Falling in Love" or "You've Lost That Lovin' Feelin'," songs that have been covered plenty of times before.—**SA**

► **THE EXIES**
Inertia
PRODUCERS: Matt Serletic, Noel Golden
Virgin 13309
The Exies' take a good mix of alt-rock, no-metal, pop-rock, and more through their low-dose (35 minutes) sophomore album *Inertia*. The title is dead-on bummer (think of the cover), changing on its own. Kicking down the door with an L.A. Guns opening on "My Goddess," the exes gain a little buzz on bumper "The Sinner" and the sassy and wacky of the Cars-like pop candy of "Can't Relate," the damn fine house fire of "No Secrets," the orchestra-supported "Creeper" (Kamikaze), and the best of the bunch with bounce fun of "Lo-Fi." They even know how to get ominous with the hard-rock, soft-to-the-solar-plexus mix of "Shade" & "Collapsing," and the execution is always mondo seer. *Inertia* is worth a listen for its sheer Baskin Robbins-range of flavors.—**AZ**

► **SWEET NINE IN THE ROCK**
The Women Gather
PRODUCER: Tohi Reason
Capitol 738-29
RELEASE DATE: Jan. 28
This a capella group has been delighting listeners with its unique, a cappella sound for more than 30 years. The *Women Gather* shows that time has treated its quality exceedingly well. Produced by Tohi Reason (daughter of group member's bassist Johnson Reason), this set is rife with richly layered material that provides timely odes—including the Sept. 11-inspired "Let Us Rise in Love" and "Prayer at the Crossroads," which details the effects of drug addiction on youth. The act contrasts headline-smart topics with heartier songs like "Fly" and "Come Unto Me," which derive their depth from a resonating sense of history

S P O T L I G H T S

AARON NEVILLE
Believe

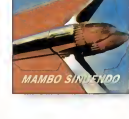
PRODUCERS: Barry Beckett, Aaron Neville, Art Neville, Steve Lindsey
EMI Capitol 20381
RELEASE DATE: Jan. 28
Since he first cracked the top 40 in 1966 with "Tell It Like It Is" (a No. 1 R&B hit; top five on the Hot 100), Aaron Neville's gossamer tenor has been one of nature's great voices. And on his second gospel album—which follows 2003's Grammy Award-nominated *Jerusalem*—the voice remains nothing short of angelic. Veteran producer Barry Beckett lends letter-perfect instrumental restraint throughout, wisely letting nothing compete with Neville's thrilling, singular interpretations of a set heavy with standards from a head-spinning array of genres. Straight church gospel ("Oh Happy Day"), dead-on '60s soul ("A Change Is Gonna Come"), bubbling zydeco ("I Saw The Light"), shimmering pop balladry ("The Lord's Prayer"), and a divine, other-worldly "What a Friend We Have in Jesus" all contribute mightily to this transcendently beautiful work.—**GE**

and ancestry. Although the current R&B radio landscape is narrowcast with hip-hop remakes and twenty-faux-dixies (thus instantaneously disallowing airplay for Sweet Home), it is hard not to wonder what would happen if the R&B community were instead to focus on inspirational, soulful, and wholly accessible fare as this. Is there a hero at the forming will to take a chance and make a few positive moves?—**LF**

► **UNWRITTEN LAW**
From Music in High Places
PRODUCER: John Auglia
Blue 8362
RELEASE DATE: Jan. 21
Here's a new album: Reasonably successful SoCal pop-rock/pop-rock outfit does acoustic show for MTV and comes off sounding better than ever. Hmm. But let's be clear, *Unwritten Law*'s last album, *Elze* (which provides eight of the 11 tracks here, including the hit "Seein' Red"), was a stalwart disc with mild and punky moments deflected by tasty melodic breaks. It's just that the songs seem to reach a higher plane when unearthed and trimmed. Engle, so does *Unwritten Law*. Its members are a talented crew who really deserve more notice. The funny thing is, they just might get it by accident.—**AZ**

RY COODER/MANUEL GALBAN
Mambo Sincero
PRODUCER: Ry Cooder
Perry Verde/Nonesch 79691
RELEASE DATE: Jan. 28
Buena Vista Social Club production owner Ry Cooder lends his clout to another relatively unknown Cuban master: guitarist Manuel Galban, the formidable string-bender for the '60s doo-wop group Los Zafros (and later-day doo-wop accompanist for Buena Vista's Ibrahim Ferrer). Unlike Cooder's previous Havana sessions, this one eschews soul and bolero stylings, leaning toward an electric sound reminiscent of Santo

RY COODER, MANUEL GALBAN



& Johnny or even, at times, Equival. Backed by a superior hand that includes drummer Jim Keltner, bassist Orlando "Cachalot" Lopez, and Cooder's son, Joachim, the two airmen spin sinuous circles around each other in this Latinized instrumental recital. Galban is at his echo-bend best on oldies like Perez Prado's "Patricia" and the '50s ballad "Secret Love," he shows off handsome keyboard chops as well. Cuban music and guitar aficionados should devour this splendid set.—**CM**

► **BURNSIDE PROJECT**
The Networks, the Circuits, the Streams, the Harmonies
PRODUCER: Burnside Project
Bar None 138
RELEASE DATE: Jan. 21
An indie-pop record dressed in electronic beats and twinks, the debut album from the Burnside Project is a hybrid threshold to mid-'90s synthies, fusing lo-fi rock with ambient dance music best listened to on headphones. While other bands have mined the concept of beat-fueled indie-rock—No To Tango and Lab, for starters—such efforts have generally been more rock than electronica driven. By contrast, *The Networks, the Circuits, the Streams, the Harmonies* has the feel of an IDM record. Burnside multi-instrumentalists Richard Jankovich and Gerald Hammill offset this computer noodling with a strong pop/scrabble and winning contrabass. Mendoza Line's Shannon Mc Ardle provides guest vocals on five songs, and bandleader Pete Hoffman's guitar is featured on the album's "Assessing Your Performance." Author Rick Moody, writing under the pen-name Tyrone Duffy, provides the liner notes. Listeners may assume they've heard this all before, but the album has an enduring vintage feel and a

SCOLHOWFO
OH!
PRODUCERS: John Scofield, Joe Lovano, Dave Holland, Al Foster
Blue Note 42061
RELEASE DATE: Jan. 28
Who needs a leader? For this one-off quartet of guitarist John Scofield, saxophonist Joe Lovano, bassist Dave Holland, and drummer Al Foster—hence *SoLoHoFo*—the whole is at least as interesting as the sum of its parts. *OH!* finds each musician surrendering the limelight in an unending wave of communal ideas. While the compositions are somewhat similar in feel, the group has intuitively developed an intriguing sound defined by its members' playing styles, yet never hindering upon any one musician's individual input. When the musician step forward, the parts of the supporting cast are equally captivating. Lovano's saxophone introduces the opening title track with a jaunty figure that is soon complemented by Scofield's smooth harmony lines, then by an easy rhythm that allows the melodies to float comfortably above it. The rest of *OH!* follows with similar ebbs and flows, pleasantly combining rich and low, plausibly contrived—**SG**

charmingly chill vibe that generally compensates for the sense of familiarity that pervades the disc.—**BC**

► **MARK SELBY**
Dark
Capitol 79718
RELEASE DATE: Jan. 28
In the realm of Texas-styled barroom blues-rock, Mark Selby has the makings of a major player. But from the ambitious ringing lullaby throughout *Dark* it's clear that the Oklahoma-born singer/songwriter/guitarist is shooting for the sky. Yet, he's not going to get there with this set, an album that—despite its many rock-solid performances—will likely prove a stepping stone. Although Selby's blues buckets of soul, these admirably diverse 11 cuts are simply just not compelling enough (typically or musically) to turn a great many ears Selby's way. And that by no means makes it a failure. A top-notch guitarist (the solo on "You") is particularly nice) and a singer and roots John Hiatt, Jakob Dylan, and Lyke Lovell (in his most quiet moment), Selby is a fresh voice for fans of blues/rock. If that's your thing, check out the sweetly soulful, very Wallflowers-esque "If the World Was Mine" and the smooth "Back Door to My Heart"; but if that's not your thing, this is not for you.—**WO**

R&B/HIP-HOP

► **LIONEL RICHIE**
The Definitive Collection
PRODUCERS: various
UTV/UMG 440 966 140
RELEASE DATE: Feb. 4
Among artists who have left an indelible mark on R&B/pop is former Commodores frontman Lionel Richie. Melding R&B with adult contemporary, the singer/songwriter was an '80s chart fixture, thanks to such No. 1 hits as "All Night Long (All Night)," "Say You, Say Me," and "Hello." Those tunes—as well as such Commodores chart-toppers as "Just Be Close to You" and "Easy"—constitute this latest retrospective. In addition to these much-misremembered memories, the collection includes two new tracks: "To Love a Woman" is a midtempo duet with Enrique Iglesias that should have no problem finding a home at adult contemporary radio. Also included is "Goodbye," a ballad in the Richie tradition that appears on the International version of Richie's live *Encores* album (which will be released this year in the U.S.). Rounding out the package is a bonus disc containing choice selections, hand-picked by Richie.—**GM**

LATIN

► **VARIOUS ARTISTS**
Protagonistas de la Musica
PRODUCER: Alejandro Jann
Sony Discos 816 87543
RELEASE DATE: Dec. 24, 2002
Almost a top five hit, the first album from the Telemondo network's reality/talent show features all 14 contestants singing covers of songs performed by a wide array of artists. As may be expected, it's a spotty album. But considering that it was recorded while the show was still under way, the vocal quality, for the most part, is surprisingly good, and the production is solid. The two winners of the show, Barbara Higuera and Miguel Angel Gutman, are placed in the latter half of the album, and both perform tropical tracks. Most outstanding is Higuera, whose rendition of "Corazon de Mijer" is strong and distinctive and thoroughly different from Melina Lopez's version. The same can't be said for some of the other contestants' performances, including "Until Se Me Llevo la Vida" (originally recorded by Alexander Pineda) and "Mocas en la Casa" (Shakira), which sound patently imitative. It would be unfair to rate *Protagonistas* at the same level as a regular studio album, many of the tracks sound amateurish, and they are. But still, there are some pleasant surprises here. And fans of the show can get a perspective of what they've been viewing.—**LC**

► **BOBI CEPÉDES**
Resonancia
PRODUCER: Greg Lindquist
Sony Degrees 65736 1076
RELEASE DATE: Feb. 4
After 20 years as the lead vocalist of Conjunto 55, a regular studio album (he bonded with his brother and nephew in the early '80s, singer/composer Bobi Cepédes has branched out on her own with an album that mixes Cuban tradition with contemporary

(Continued on next page)

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porary elements, from R&B and funk to dance beats. It's an intriguing mix. Céspedes licks off with "Beats" and the ensuing "Obatala," both of which are literally prayers to the Yoruba deity, set over minimalist piano and bura drums. The initial "Reims," in particular, acquires a trancelike, shakie to its electric, bubbling. Céspedes offers more standard old-style Cuban fare in "California," but the urge to experiment is too strong. "Ancho," whose melody and piano accompaniment suggest a hard-fisted bebop, throws the listener off with its hip-bop bass and drum beats that extend throughout the tune. Céspedes offers a refreshing taste of how tradition and innovation can intertwine, without sacrificing either in the process. Ultimately, though, *Aleaze* is a well-earned break from the "Buena Vista" turn Cuban music has fallen into. —LC

COUNTRY

★ STEVE RIPLEY
Live With Instrumental
Accompaniment

PRODUCER: Steve Ripley
Release 8155

RELEASE DATE: Jan. 7
As a guitar innovator, studio wizard, and the engine that started the Tractors, Steve Ripley has never strayed too far from his Tulsa, Okla., roots. His first solo effort for Nashville-based Audio is an aural joyride, full of the kind of pounding shuffles, twisted knob-twisting, and rough-hewn Ole Kent that powered the Tractors' best work. "Gone Away" is sheer brilliance, a percussive homage to the good stuff of yore. "Night Time Love" smolders with vigor, and contemporary beats blend with beautiful Hammond stomp on "The Money Machine." A single of British Invasion crops up on such cuts as the cry "Mr. Jingle Jangle," and Ripley evokes his past association with Bob Dylan on "Down Down (I Don't Believe You)." Later, "The Round and Round" is pure Tulsa shuffle, and "Cruising Over" is Bible-belt gospel. An inspired slice of understated genius. —RW

WORLD

★ KASSE MADIBE DIABATE
Kasse Mady Diabate

PRODUCERS: Lucy Duran, Eduardo Llerenas
Narada World 70876-17627
RELEASE DATE: Jan. 28
Kasse Mady Diabate comes from one of the most famous *griots* (traditional) in Mali. He's a wonderful singer of traditional Malian tunes, as we hear on "Babalomo" and "Nananike." He also happens to be a composer, an artist who's conversant with a good many influences beyond his traditional music. The opening track, "Eh Ya Ye," is a swinging bit of Afro jazz, highlighted by Dorian Couloubis' flute. The joyful influence of the ex-Cuban music in West Africa is evident on several tracks—most notably "Balomina Mwanga" and "Mamouna"—and Diabate is very much at ease singing in his own language. The all-acoustic, elegant *Kasse Kasse* was recorded in Diabate's hometown of Kela in a mobile studio. —PJV

★ JONAS HELLBOORG
Jazz
PRODUCER: Jonas Hellborg
Barad 042

RELEASE DATE: Jan. 21
Swedish bassist Jonas Hellborg has, for many years, been known as something of a wild man of jazz improvisation.

Since his emergence from Sweden in the early '80s, he's pursued free-form jazz and fusion with a passion. *Icon*, his latest project, is guaranteed to be as much an adventure for the listener as it was for Hellborg. Collaborating with Shawn Lane (guitar), V. Umamaheshwari (vocals), V. Umamaheshwari (percussion), and V. Selvakumaran (percussion), Hellborg has tracked four songs that total about 59 minutes. They are surely fully fledged improvisations, yet each has an uncanny cohesiveness. Familiar Indian rhythmic patterns and motifs dominate, while Hellborg and Lane's solo venture from hard beat to rock to jazz. The dexterity and imagination of these musicians is something to behold, especially in the U.S. by City Hall Records. —PJV

JAZZ

★ FLORA PURIM
Speak No Evil
PRODUCERS: Gary Meek, Goli Gillette,
Yusef Lateef
Narada Jazz 70876-17590

RELEASE DATE: Jan. 28
It's pretty much a given that Flora Purim can do no wrong. And in this collection of American and Brazilian standards, there's a steady and exquisite sense of style and good taste, from the enchanting "Primeria Estrela" (a movement from husband Afro Moreira's orchestral piece "The Brazilian Spiritual Mass") to the opening "You Go to My Head." It would be too simplistic to call Purim's recordings these Brazilian jazz, although Brazilian elements—especially Moreira's percussion and Oscar Castro Neves' guitar—permeate everything she does. Rather, Purim has developed a unique musical style on "The Money Machine," a single of British Invasion crops up on such cuts as the cry "Mr. Jingle Jangle," and Ripley evokes his past association with Bob Dylan on "Down Down (I Don't Believe You)." Later, "The Round and Round" is pure Tulsa shuffle, and "Cruising Over" is Bible-belt gospel. An inspired slice of understated genius. —RW

VITAL REISSUES

THE HUMAN LEAGUE
Dare/Love and Dancing
PRODUCERS: Martin Rushent,
the Human League
Caroline 80601

RELEASE DATE: Jan. 28
When the Human League embarked on their first album in 1979, synth-pop was but a blip on the radar screen. The outfit's first two albums (*Reproduction* and *Tasteless*), also being reissued along with this set, all digitally remastered, served as primitive—now very dated—grounding—primers to a musical genre that would soon be heard around the world. By the time the League arrived with their third album, the glorious and very essential *Dare*, synth engineers Martyn Ware and Ian Craig Marsh left to form Heaven 17. Remaining members Phil Oakey (vocals) and Philip Adrian Wright (synths) recruited new members, including singers Joanne Catherall and Susanne Sulley, and ex-Rezill member Jo Collins. Peaking at No. 3 on the *Billboard* 200 in 1982, *Dare* is home to such U.K. dance-pop hits as "Open Your Heart," "Love Action (I Believe in Love)," and "Love Me 4 Me." *Love* (which on this reissue is the act's remix project, *Love and Dancing*, originally credited

to the League Unlimited Orchestra) is wicked nod to Barry White's *Love Unlimited Orchestra*. —MP

ETHEL MERMAN
The Ethel Merman Disco Album
REISSUE PRODUCER: Bill Meade

ORIGINAL PRODUCER: Peter Matz
Fymouth 01406-302 062 172
RELEASE DATE: Jan. 28
Who could ever forget that bizarre moment in 1979 when Ethel Merman, the first lady of American musical theater, was the "first lady" of disco with the release of her notorious camp-classic old album on A&M Records? One is tempted to ask why, but it was the '70s and disco was a hot commodity, so why not? The concept was so absurd that it almost bordered on brilliant. Now, at long last, this cherished "wrinkle in time" gets a proper CD issue for die-hard fans, the curious, and the uninitiated alike. Still mind-boggling, the collection includes disco interpretations of such signature Merman Broadway chestnuts as "There's No Business Like Show Business," "Everything's Coming Up Roses," the festive ragtime-meets-Donna Summer-inspired frenzy of "I Got Rhythm," and the previously unreleased "The Day Is Wonderful." Along with other titanic musical oddities like *William Shatner Sings*, Tammy Faye Bakker's "Ballad of Jim and Tammy," Goldie Hawn's *Goldie*, and Jackie Gleason Presents *Aphrodite*, *The Ethel Merman Disco Album* is one of those priceless anomalies in popular music that's too surreal to ignore. —CR

THE MENDOZA LINE
If They Knew This Was the End
PRODUCERS: The Mendoza Line
Bar None 24

RELEASE DATE: Jan. 21
Finally appearing seven years after it was first recorded, the Mendoza Line's "Isad" debut, *If They Knew This Was the End*, is an attempt by the band to present a more cohesive portrait of its early years. With its mixture of sweet angle pop and lo-fi feedback-stuffed pop, *If They Knew* is a sedate off-of-water story as compared to a current of the band's initial efforts to find its voice. While other Athens, Ga., bands like Olivia Tremor Control and Neutral Milk Hotel were reintroducing '60s-era psychedelia, the Mendoza Line was attempting to synthesize influences ranging from the Replacements to American Music Club—a sound that put it at odds with its then-label, and Kinkorace, which never released *If They Knew*. Instead, the label included many of the tracks on the 1997 set, *Postcard to Paradise*. Whether or not *If They Knew* sheds any dramatic new light on the band at this point is debatable, but for loyalists the release is sure to be viewed as a treat. It arrives with liner notes from Mendoza co-leader Timothy Bracy and a half-donated bonus tracks. —BG

Billboard.com

Also reviewed online this week:

- Breakbeat, Looks at the Bird (Thrill Jockey)
- The Clean, Antioch (Merger)
- Arto Lindsay, Live at the Village Vanguard (Palmetto)

DVD REVIEWS

THE BOURNE IDENTITY
Universal StudioScreen 21551;
full-frame 22363

RELEASE DATE: Jan. 21
Matt Damon's leap into the action genre in *The Bourne Identity* is full of chest-pounding, what's-around-the-corner thrills, as taut a flick as its luscious European locations have vast in cinematic scope. The title



"Extreme Ways"; keen director's commentary from Doug Liman, who explains mechanics behind the many thorny chase and light scenes; a more than adequate "making-of" feature; and notes on cast, crew, and production. Played as a DVD-ROM, the one-disc pack adds five interactive games to extend the combat to your computer screen, as well as access to the related Universal Studios Web site. Nothing equals the larger-than-life screening of this \$120 million film in a commercial theater, but the appreciable extras—along with the ability to use your remote control to watch Damon kick-box in slow motion—make *Bourne* a worthy selection to show off on the shelf. —GT

THE CONCERT FOR WORLD
CHILDREN'S DAY
McDonald's Day
RELEASE DATE: Jan. 8

David Foster's Concert for Children's Day aired on ABC Nov. 20, 2002, but what network TV was able to fit in two hours pales compared to the full-length (nearly three hours)



spectacle released on DVD as a fundraiser for the charity, which raises money for a worldwide network of homeless children. Songs are performed by a wonderful variety of talented vocalists, including Céline Dion, Enrique Iglesias, John Grubbs, Arto Lindsay, Nick Carter, Peter Cetera (who doesn't even appear in the TV version), and a handful of burgeoning youngsters that Foster chose for his showcase. He also debuts his World Children's Day anthem, "Aren't They All Our Children," the kind of misty, over-the-ensemble piece that has become obligatory at these kinds of affairs. Hops of bonus material run alongside, including visits to Ronald McDonald Houses by Dion and Carter, a making-of-the-anthem feature, and a behind-the-scenes feature and plenty of information about the cause and participants. For those who saw the

televast and want a memento, this DVD offers quite a bang for \$20, and all for a good cause, too. —CT

ABOUT A BOY
Universal Studios Home Video 21979
RELEASE DATE: Jan. 14

About a Boy is all about odd combinations, from 12-year-old Marcus



and aging bachelor Will (played by Hugh Grant), who carve out an improbable friendship, to Paul and Chris Weitz, the film's brother-directors who were best-known previously for, of all things, *American Pie* and *American Pie 2*. The DVD, like the film, is quirky and winning. And while the film is the focus here, the DVD offers several noteworthy bonus features. In addition to com-

mentary from the Weitz brothers, the DVD includes behind-the-scenes footage and interviews with Grant and others. Also included are the

full lyrics to "Santa's Super Sleigh," the Christmas song Will's father wrote and whose royalties

keep his son aimlessly unemployed; and two music videos by Badly Drawn Boy, the Mercury Music Prize-winning artist whose music graces most scenes. His sweeping melodies are so much a part of the tone of the film, in fact, that the deleted scenes (sans music) included here as extras feel a little sterile without him. —MB

101 DALMATIANS II: PATCH'S
LONDON ADVENTURE
Buena Vista Home Entertainment

RELEASE DATE: Jan. 21
This Disney animation adventure is full of scenes of Dalmatian puppies streaming up stairs and across fields and speaking with English accents, no less. Without miming words, these Dalmatians are too endearing for either children or adults to ignore. Jason Alexander, Barry Bostwick, and Martin Short add

voice, with Short as a snooty, smarmy artist who indulges for a while in the ever-scheming Cruella de Vil. The animation is top-notch, rounding things out are bonus music videos by British Pop Idol winner Will Young ("Try Again") and LINT ("You're the One") a "Lost in London" video which has users finding the pups on a trip through London, and a behind-the-scenes "dogumentary" that shows what the film-makers demonstrates. Simply put, canines clearly are king. —MB

REVIEWS & PREVIEWS SPOTLIGHTS NEW CONCERT

Edited by Chuck Taylor

POP

★ **DAMIAN BEDINGFIELD** James Dean (Wanna Know) (3:55)
PRODUCERS: David Bedingfield, Al Stone
WRITER: D. Bedingfield
PUBLISHERS: Sony/ATV/A1 Music
Label: 157535 (CD promo)

It's a little bit of a bet on getting on a dark horse when predicting the low that radio showed to Daniel This, which, as a techno-induced dance song, solidly defies top 40's current urban obsession. Follow-up "James Dean (I Wanna Know)" again drives home a message, adhesive call-out hook that could gain favor with the kids in a hot second if given the chance. Bedingfield's vocal certainly has as much grime as any of today's rock stars, and the production is as more beat-driven than Madonna's top 10 "The Another Day." If radio is willing to throw the dice, this could be the format's next ace. Cool, cutting-edge stuff. —CT

★ **COUNTING CROWS** *Big Yellow Taxi* (3:56)
PRODUCER: Ron Fair
WRITER: L. Mitchell
PUBLISHERS: Sliqumi, BMG
Getters/Interscope (CD promo)

"Big Yellow Taxi" has certainly done down the highway a few times with charted versions by originalizer Joni Mitchell, Jane Jackson, and Amy Grant. Counting Crows somehow manage to jump-start new life into the old song, while adding an amiable rock edge that shakes out an unexpected twist. The song is perfectly suited to Adam Duritz's folksy storytelling voice and in fact, captures memories of the group's quirky 1994 bop, "Mr. Jones." Producer Ron Fair stripped on Vanessa Carlton in one version to sing a series of "top bops" in the background to seemingly self-sensu-ming, considering that he produced her debut, which adds an appreciable element. It's not a bad idea, since these charts have burned up the charts, but "Taxi" is certainly a warm reminder of the Crows' undeniable verve. A worthy contender. —CT

R&B

► **DRU HILL** *I Love You* (4:15)
PRODUCER: Noko
WRITERS: Ruffin, M. Andrews, D. Morehead
PUBLISHERS: Not listed
Label: Sony 15770 (CD promo)

Dru Hill was welcomed back to the scene with open arms by the R&B community, which launched current *Dru World* entry into the top 10 with debut single "I Should Be." Follow-up "I Love You," also produced by group member Noko, is a signature slice of contemporary R&B, punctuated by those three words that have been said so many times, so many ways, by so many acts. The quintet punctuates them with a true and honest love, and only the end of the affection will reconsider her decision to make an exit. Harmonies swirl alongside moans and pleas, while an insistent



CELINE DION *I Drove All Night* (4:00)
PRODUCERS: Peer Astrom, Yvo Luprano
WRITERS: B. Steinberg, T. Kelly
PUBLISHERS: Billy Steinberg/Denise Barry Music, ATV-Sony, ASCAP
Label: 58547 (CD promo)

Start your engines! With a \$10 million Chrysler campaign employing Celine Dion and her new "I Drove All Night" as its centerpiece, the superstar singer has found an ideal platform to circumvent radio's reluctance to embrace melodic pop. Add to that the thunderous publicity surrounding her three-year gig at Caesars Palace in Vegas and album *One Heart*, both debuting March 25, and the Dion Defense is fully armed. This new version of the well-loved Roy Orbison-yodler classic kicks into high gear with a seductive dance beat, beefy guitars, and a quintessential vocal in which Dion tumbles the clouds with carefree abandon. It's a refreshing approach for both the song and artist, lovingly produced by longtime Dion insider, Yvo Luprano and Swiss record producer Peer Astrom, who worked on previous *A New Day Has Come*. This is the one to restore radio's romance with one of the great voices of the '90s. —CT

punch gives the song a sense of driving sensuality. This is the stuff that made these four famous; radio should be armed and ready to react. —CT

COUNTRY

★ **WILLIE NELSON WITH JON BON JOVI & RICHELLE SAMBORA** *Always on My Mind* (3:52)
PRODUCERS: James Strouf, Frank Caldarì
WRITERS: J. Christopher, W. Thompson, M. James
PUBLISHER: Not listed
Label: Highway 02833 (CD promo)

This timeless ballad has a stellar history, having been previously recorded by Nelson and Elvis Presley, among others. Here it gets a beautiful update in the hands of Bon Jovi, Sambora, and Nelson. The song was recorded live last April at the Ryman Auditorium during *Willie Nelson & Friends Stars & Guitars*, a star-studded USA Network TV special that spawned the *Lost Highway* CD from which this single is taken. Here it gets a beautiful update in his version of the song. It begins with Bon Jovi delivering the first verse in a tender, emotional tone that brings every listener's heart from each word. When Nelson comes in, you hear the crowd cheering as his distinctive voice sounds as if he'd just sang it for

CHANTAL KREUZBUCK *In This Life* (3:49)
PRODUCER: Gregg Wattenberg
WRITER: C. Kreuzbuck
PUBLISHERS: Sony/ATV, ASCAP
Label: 59547 (CD promo)

Ladies and gentlemen, prepare to meet your first favorite song of 2003. Canadian singer-songwriter Chantal Kreuzbuck, who has been hiding on the Columbia roster since the mid-1990s (though a star up north), at last has a launching pad to become the label's shining star via "In This Life," which offers eight revised cylinders of pure, fiery, anthemic, elegant musical rapture. Led by her piano, Kreuzbuck—the grown-up version of today's Avril, Vanessa, and Michelle Movement—offers with seasoned virtuosity a pledge of affirmation to a doubting love, punctuating the message with glorious highs and subtle lows—and a chorus that is utterly exalting in its cultivated beauty. This intelligent and yet wholly accessible work is mainstream music at its finest, one of those moments that restores faith amid today's mockery of a pop landscape. —CT

the first time. The three voices weave together to create an intriguing blend of the old and the new, and add to the overall dimension of this wonderful record. Here's hoping radio sees fit to take this classic to a whole new generation. —DEP

ROCK

► **FOO FIGHTERS** *Times Like These* (4:16)
PRODUCERS: Nick Raskulinecz, Foo Fighters
WRITERS: Foo Fighters
PUBLISHERS: M1 Twisted/EMI/Philly
Label: *Love the Punk Rock Music, BM!*
Living Under the Rock/MCA, ASCAP
Roswell/BMG 60366 (CD Promo)

Foo Fighters frontman Dave Grohl's name has become synonymous with rock radio in the past year. Between the Foo's, his drumming on Queens of the Stone Age's "No One Knows," and Nelson's posthumous "You Know You're Right," he began 2003 with three songs in the top 10 of both active-rock and modern-rock charts. The follow-up to the No. 1 "All My Life" looks to maintain Grohl's hit streak. Keeping with the band's knack for memorable choruses and catchy riffs, "Times Like These" is less than "Life," but just as memorable, and it fits rock radio like a comfortable pair of jeans. —BT

THE ROLLING STONES
Jan. 18
Madison Square Garden, New York

How? How, after 40 years, thousands of gigs, shows, studios, and miles; a trail of damaged or deceased accomplices; and vast changes in popular taste, can the Rolling Stones still live up to the designation "greatest rock 'n' roll band in the world?"

The band's Jan. 18 performance, the second of a two-night, sold-out event at the Garden, provided a clear answer: It simply makes music like it always did, with little more than guitars, amplifiers, drums, microphones, and the raw sexual energy of tireless front-man Mick Jagger.

Say what you will about aging artists in the youth-driven world of rock 'n' roll, but Jagger, Keith Richards, Charlie Watts, and Ron Wood (average age: 58.5) present a more thrilling, rawer performance than most rockers less than half their age. From the moment they took the stage with "Street Fighting Man," the Stones generated enough heat to fire up a subfreezing New York and the audience went wild on Monday night.

After a fall touring stadium, arena, and theater dates, the Stones have hit many marks a second time, performing primarily in an arena downsizing from the gigantic proportions of a stadium show plays to the band's strength. The relative simplicity of the complete setlist—the lean and tough, riff-based music. Not that an army of 100-foot-tall blowup dolls could compete with Jagger; the age-defying singer commanded the stage from the get-go, with the entire audience hanging on every utterance.

As in the band's prior MSG show two nights earlier, special emphasis was placed on the *Let It Be* album, widely regarded as one of its best. "Monkster Man," built around one of guitarist Richards' most demonic, hypnotic riffs, was stupendous, the fire and telepathic interplay between Richards and Wood was especially noteworthy. (Clean and sober, Wood's chops are noticeably improved from the previous tour.)

The Stones also performed the title track from *Let It Be*, along with "Gimme Shelter" and "Midnight Ramble." The former featured Keith Richards, while the latter was an epic rendition rivaling the classic recording, from the same venue but 33 years earlier, heard on *Get Yer Ya-Ya's Out!* The Stones truly appear rejuvenated by the deep album cuts they have dusted off for the Licks tour. On "If You Can't Rock Me," they seemed to lose the battle to the segue into "Get Off My Cloud" featured on "Love You Live," but instead followed up with new song "Don't Stop" from the band's new compilation, *Shine a Light*. "Can't You Hear Me Knocking," one of the band's funkiest and more experimental recordings, and the aformentioned "Midnight Ramble" were screaming into his wireless mic, dancing manically, and racing across every square inch of the expansive MSG stage. Richards performed the rare "Thru and Thru" from 1994's *Loadoo Loadoo*, a song more recently featured on HBO's *The*

Sopranos. "Happy," another Richardson track and fan favorite, followed. How to top two hours of unchecked ferocity? If you're the Stones, bring out Sheryl Crow for a duet. Surprise guest Crow, decked out in American flag-adorned trousers, helped belt out "If You Don't Have a Dream, You Don't Know What to Fight For" to the delight of the capacity crowd.

As if that weren't enough, the Stones saved the intimate "B" stage, situated in the second-floor balcony, for the end of the set. There, the Stones plus bassist Darryl Jones and long-time sideman Chuck Leavell (keyboards) and Bobby Keys (saxophone) sealed their status as, once and, apparently, forever, the world's greatest rock band, tearing through rave-ups: "It's Only Rock and Roll (But I Like It)." When "The Whip Comes Down," and "Brown Sugar."

An encore consisting of familiar classics "Sympathy for the Devil" and "Jumpin' Jack Flash," provided further illustration that, 40 years on, a Rolling Stones concert is a force of uncommon strength, a performance far more stimulating than that of the vast majority of touring acts today. It read like a 1960s-era rock 'n' roll show of the time. The Rolling Stones are playing the Garden, Jagger teased between songs. "I don't think so." —CW

THE GET UP KIDS
Jan. 19
House of Blues, Chicago

After a decade of being one of the band's strongest material, a few new songs, and an odd cover or two that pleased the packed House of Blues, the Get Up Kids released Chicago fans throw on of last year's mellow *On a Wire* that these Kansas City boys can still rock.

Ambling out nonchalantly, the quintet immediately launched into the uptempo "Hold On," with energetic singer/guitarist Matt Pryor rallying his bandmates, who played skillfully and ecstatically.

As the easy-smiling group remained rooted in its spots for most of the set, fans danced and crowd-surfed to such old faves as "Woodson" and "Stass Pig." Yet, it was the band's playful material from *On a Wire*, all that madness screamed to a halt. While they may be some of the band's more complex and expertly written tunes, catchy and tuneful numbers like "Overdue" fell flat.

The band didn't seem to feed off the crowd, whether it was during the highest high or slowest low. The group seemed insulated outside, especially when working through new tracks that merged the musicianship into new, catch all that is not its earlier punk-infused material.

Surprisingly, the most endearing moments of the night found the band indulging in the old. The intensity of the van's "Smells Like Teen Spirit" before its own "Don't Hate Me." The encore covered with the Cure's "Close to Me," from 2001's *Sadness*, reminding one, catch all that is not the first popular rock sub-genre to deal almost exclusively with heartache. The band then effortlessly transitioned to the rare "Thru and Thru" from "Action and Action" and the hard-rocking "Ten Minutes." —DT

SONGWRITERS & PUBLISHERS

Words & Music



by Jim Bessman

GRAMMY SONG CONTENDERS: This year's Grammy Awards song of the year nominations present a remarkable, if not unique, dichotomy.

Three of the songs—Avril Lavigne's "Complicated" (written by Lavigne and the Matrix), Norah Jones' "Don't Know Why" (Jesse Harris), and Vanessa Carlton's self-penned "A Thousand Miles"—reflect the youthful concerns of the three female vocal newcomers and would seem to be perfect pop-song candidates for the category. The other two nominees—Bruce Springsteen's "The Rising" and Alan Jackson's "Where Were You (When the World Stopped Turning)"—are not only written and performed by veteran male superstars but offer somber musings on the horrors of Sept. 11, 2001. Hardly the lyrical stuff of typical Grammy pop song of the year fare.

The Springsteen and Jackson submissions were equally powerful yet diametrically opposite in approach. Springsteen's heavily produced, anthemic "The Rising" is the title track of an entire Sept. 11-centered album and offered a harrowing vision of the cataclysmic events. Jackson's "Where Were You (When the World Stopped Turning)," however, appeared on his *Drive* album almost as an afterthought, following the phenomenal response to his surprise introduction of the rapidly written song on the Nov. 7, 2001, Country Music Assn. Awards show.

Deeply personal and self-effacingly simple, "Where Were You (When the World Stopped Turning)" struck a near-universal chord with poignant, understatedly eloquent contemplations and a basic, overriding "love is the answer" theme. Ironically, though, the lyrics "I'm just a singer of simple songs/I'm not a real political man/I watch CNN but I'm not sure I could tell you/The difference in Iraq and Iran" drew criticism for inadvertently pointing out our dangerously widespread ignorance of the rest of the world.

Springsteen, too, had his detractors, some chiding him for not tying in his recording with Sept. 11 charities. Undeniable, however, is that these two genre giants turned out thought-provoking songs that were both awe-inspiring and Grammy Award approved.

So who wins? Springsteen and Jackson would cancel each other out—except that Jackson, despite his huge *Drive* album, is still country. But Jones, Lavigne, and Carlton would

also cancel each other out, though with Jones' *Come Away With Me* topping the charts, she's fresh in the minds of voters.

It says here that in this category, at least, it's the Springsteen year. But the songwriter winner is already Raphael Saadiq, up for three songwriting nominations: In the best R&B song category, he co-wrote "Be Here," from his *Instant Vintage* debut solo album, and "Love of My Life (An Ode to Hip Hop)," from the *Brown Sugar* soundtrack. "Love of My Life" is also nominated for best song written for a motion picture, television, or other visual media.

"I've never been into doing things for awards, but it's cool because you get a chance to be looked at such a high level," Saadiq says.



SAADIQ

"I'm sort of a different type of songwriter," the former *Tony! Toni! Toné!* and *Lucy Pearl* member adds. "I have an unorthodox way of writing, so being recognized as a writer is huge for me."

The Universal Music Publishing (ASCAP) writer adds that he writes "from the heart and also from the vibe." Referring to "Love of My Life," which was performed by Erykah Badu featuring Common and co-written with Badu, Madolyn Chinwah, Rashid Lomax Lynn, Robert Ozuwa, James Poyser, and Glen Standridge, Saadiq says that the key was "letting Erykah be Erykah. When you work with such creative writers, you have to give them the opportunity to be who they are. That's what makes a great project."

Conversely, Saadiq adds, "When I write for myself, I get the chance to be 'tho I am.' Laughing, he notes that ever since his early Tony! Toni! Toné! days, "I've had to deal with A&R people who don't understand what I'm doing. I'm not saying I know what I'm doing either, but whatever it is, it's worked!"



SHOF Showcases. The Songwriters Hall of Fame (SHOF) and the National Academy of Popular Music (NAPM) in New York recently sponsored the 44th Songwriter Showcase, featuring eight singer/songwriters selected from more than 160 NAPM member submissions. Pictured, from left, are Asa Rydman of Asa's Garden, Jillian Soper, Maria Christensen, SHOF projects director Bob Leone and managing director April Anderson, Chris Glenn, Emiko, Lisa Karp, Karl Mullen, and Jennifer Barrett. (Photo: Shawn Ehlers)



ASCAP Salutes Mayer's Tour. New York ASCAP membership executives celebrated the successes of songwriter/artists John Mayer and Martin Sexton and their producer/fellow ASCAP member John Alagia during Mayer's recent concert tour, which Sexton opened. Pictured, from left, are ASCAP's Courtney Hard, Sexton, Mayer, Alagia, and ASCAP's Sue Devine.



Reach Global Rocks Out. Reach Global in New York has signed a worldwide co-publishing deal with hip-hop producer Pete Rock. Pictured seated, from left, are Rock and his manager, Jonathan Dworkin of Brickhouse Entertainment. Pictured standing, from left, are Reach Global VP of creative services Scott Rubin, president Michael Closter, and associates Justin Carducci and Michael Sannuto.



SGA's Studio. The Los Angeles office of the Songwriters Guild of America (SGA) recently hosted "The Songwriters Studio," a showcase in Santa Monica, Calif., featuring upcoming and hit songwriters. Pictured, from left, are SGA board member/songwriter Phil Swann, Leiber & Stoller Music's Randy Poe, event host Denise Bradley, SGA board member/songwriter Jerry Fuller, and SGA West Coast director Aaron Maza.



SESAC's Holiday. SESAC recently held its annual West Coast holiday gathering for songwriter and publisher affiliates at Santa Monica, Calif.'s Buffalo Club. Pictured, from left, are attorney Michael Perlestein, SESAC's Dennis Lord, and songwriter Pamela Ohland.

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MERCHANTS & MARKETING

WGM Makes Ready Ring-Tone Catalog

Latest Agreement Offers Chicago, Devo, And Others On Sprint Mobile Service

BY BRIAN GARRITY

LAS VEGAS—The year ahead looks to be a big one for music delivery to cell phones in the U.S.

Attendees of the recent Consumer Electronics Show (CES), held Jan. 9-12 in Las Vegas, say that with telecommunications companies now in the midst of rolling out next-generation "3G" networks that enable consumers to surf the Web and more, the music opportunity in the U.S. is queuing up faster than some refrigerator toasts.

Michael Nash, Warner Music Group (WMC) senior VP of Internet strategy and business marketing, says, "Everyone's projecting ring-tone sales are going to triple this year over last year, and that could be conservative. New formats are coming online more quickly than people had anticipated."

While the U.S. ring-tone market lags behind the business in Europe and Japan, expectations are that the U.S. will catch up with the rest of the world within the next two to three years.

In a move to meet what it calls a "tremendous consumer interest" in ring tones, WMC is making its content available on a host of next-generation services from such companies as AT&T and Sprint.

The latest pact WGM has made will enable Sprint PCS mobile-phone users to enjoy some of its catalog. Under the agreement, Sprint customers who use the PCS Vision network can download ring-tone versions of WGM songs, hear their favorite artists announce incoming calls, and sample clips of new music via a streaming subscription service. Fifty-six acts are currently being promoted through the program. They include Audioten, the B-52's, Michelle Branch, Chicago, Devo, Disturbed, the Donnas, Fabolous, the Flaming Lips, Nappy

Roots, Laura Pausini, Simple Plan, and Uncle Kracker.

Celebrity Voice Ringers, a service where an artist announces an incoming call, and animated ring tones/screen savers, in which an artist's image is featured on the



"We're going to do the advance release of every priority artist in the wireless format, provided we can enter into a deal with the artist to do so."

—MICHAEL NASH,
WARNER MUSIC GROUP

phone's display, both cost \$2 per download. High-quality-sound ring tones, known as polychronic ring tones, cost \$1 per download.

WMC and Sprint are also offering access to streaming sound clips of new and prereleased music on a subscription basis. A 90-day subscrip-

tion costs \$3.99. Half of the 56 aforementioned acts are available on the streaming service.

WGM executives point out that the deal is notable not only because it marks the first subscription music-sampling service on the wireless Web but because it is also the first time a music company has worked with its artists to put together a catalog of new ring-tone format material that is official artist content.

"Obviously you can't do an artist voice ringer without the artist," Nash says. "And with the animated ring tones, it's an interesting enough creative format that the artist is getting very involved in doing new stuff with us. So it's an extension of the idea of us working with artists—not just their approval, but they're actually involved in the actual creative process."

Nash says that as much new content as possible will now be released for wireless consumption.

"What we're going to do is cycle through the promotional channel here the way we do online and in radio," he says. "We're going to do the advance release of every priority artist in the wireless format, provided we can enter into a deal with the artist to do so."

WGM executives claim that part of the appeal of the wireless business is that it is a new revenue opportunity for both the artist and label.

"On the recorded music side, we do a new deal with the artist for all of the new format ring tones," Nash said. "And we come up with a new revenue split with them."

What's more, there is more immediate financial gain in ring tones and wireless content vs. digital downloads.

"We are selling a lot more ring tones than digital downloads," Nash says. "It's clearly a whole different ballgame than the online distribution ballgame."

Handleman Does Not Expect Kmart Product Returns

BY ED CHRISTMAN

NEW YORK—Record-label executives do not have to fear product returns as a result of Kmart's announcement that it will close an additional 326 stores as part of its Chapter 11 reorganization. That's the word from a spokesman for the Troy, Mich.-based Handleman Co.

"The last time, when they said they closed 287 stores, the goods stayed in the stores and were sold off," the spokesman says.

"At this point, I have no reason to believe it will be different this time."

But the closures do come at a cost to the music industry. Handleman expects that the sales decrease resulting from the closings will be approximately \$45-\$50 million annually. That is in addition to the \$35 million in lost annual revenue that the company experienced when it closed 287 stores last February, when Kmart first filed for Chapter 11 protection.

That represents more than 3% of Handleman's total sales. At the time of the bankruptcy filing, Kmart accounted for 35% of Handleman's annual sales. (Among the distributor's other clients is Wal-Mart.)

Handleman officials have continually maintained that underperforming Kmart stores also represent the underperforming music departments. Thus, the distributor does not expect the closures to have any "meaningful" effect on its bottom line, and

it expects to offset the lower income resulting from the closings with cost reductions and sales growth from elsewhere. In fact, a company press release says that Handleman anticipated the store closings and has already begun the process of adjusting its overhead structure to a level appropriate to support its ongoing customer base.

In a statement, chairman/CEO Stephen Strome said, "As we do with all our customers, we're working closely with Kmart to help them accomplish their objectives. We fully support Kmart's efforts to return to profitability and will make decisions that reflect our own position in addition to securing our ongoing performance."

Kmart says it is targeting April 30 as the date it plans to emerge from the Chapter 11 reorganization. The closures leave Kmart with 1,500 stores.

Additional store closures at Kmart came amid a wave of store closings in the music retail sector in the fallout from a tepid holiday selling season. Among the closures, Trans World Entertainment is shuttering 40 stores, and Best Buy has closed 110 Musicland stores as it is reassessing the Musicland operation (Retail Trade, *Billboard*, Jan. 25). Distribution executives are estimating that the industry could lose as many as 500 music stores in the first half of 2003.



Handleman Company
www.handleman.com



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DiMuro Sees Efficiencies In New BMG Structure

BMG Strategic Marketing Group—the newly created division housing BMG Special Products, BMG Heritage, Strategic Marketing, and Direct Response TV—is set to begin rolling out its first projects as an integrated unit this quarter. Initial releases include titles from Elvis Presley, Yanni, and Dolly Parton.

As part of the reorganization, catalog exploitation will be centralized under former special-products chief Gary Newman in the role of executive VP of BMG Special Products/BMG Heritage (*Billboard*, Dec. 21, 2002).

Joe DiMuro, executive VP of the New York-based unit, outlines BMG's motivations for linking the business and his vision for the group:

What are the benefits of the new structure?

There is a certain amount of efficiencies that can be created from integrating the units. We can bring in more marketing and strategic marketing aspects through some of the special-products releases that are coming out. Certainly we can apply some of the marketing principles of the *Elvis 30 #1 Hits* campaign across a variety of different catalogs and repertoires. I'm not saying everything is going to be Elvis Presley. It's not, but there are

6 Questions



DIMURO

certain principles that are fundamental to what we can apply. And they haven't been applied before. Everything had been done in very separate units; the intent here is to unify it.

What are the cost-saving opportunities?

There are several reasons for the exercise. First, there's the strategic standpoint. But there's also an economic standpoint. Financially there are certain savings and scales of

economies. Not only in terms of personnel but also in terms of the functionality of the businesses.

I think you can look for more consolidation in the amount of agencies we work with and in the amount of outsourcing that we do. A lot of it now will be done in-house or with a select group of agencies that will work with all the business units, rather than hiring independently in each of these silos.

Are there going to be layoffs?

Not necessarily. It's really not a case where we're looking at layoffs or termination of personnel. I think it is, in most cases, expanded responsibilities and redeployment of responsibilities.

What's happening with direct-response TV?

We're in the process of hiring an executive specifically to work on direct-response TV initiatives. In the past it was fragmented. I did some of it; Gary Newman did some of it. We would outsource the creative, and I would deploy a project manager to oversee the entire thing. What we're looking at now is hiring someone much more for the A&R and repertoire standpoint, as well as to oversee the joint venture between BMG and Warner Music Group on the *Totally Hits* collection, and also to look at additional joint-venture and third-party cooperative alliance programs that can be solicited on television.

Are you viewing licensing to digital-subscription services as an online strategic marketing initiative?

That's right. It's going to be handled by [senior director of online strategic marketing] Keive Huffman. He's been with me at RCA handling all the online affiliate relationships with MSN, AOL, Launch, vhl/mv.com, and so on, but more from a marketing perspective. We're now adding to his responsibilities the commercial aspects of all the digital licensing. Previously that was handled by a consortium. Gary Newman and his group were doing all the production and processing of the licensing. [BMG Distribution president] Pete Jones and his group were overseeing the marketing applications of these licenses, and the business affairs group was overseeing licensing for BMG corporate worldwide. Now we've consolidated all of it within this department. We're handling all the licensing and all the business affairs and deal generation points.

What about DVD?

Another aspect of the BMG Strategic Marketing Group is we are aggressively looking at catalog acquisitions and new product development acquisitions, including formats like DVD. A lot of things of growth for us, which, again, had been handled in a very fragmented way in the past. Now all the DVD business development and marketing/sales/distribution applications will work through our department.

BRIAN GARITY

Declarations Of Independents..

by Chris Morris

VAGRANT PRODUCE: Vagrant Records, the Los Angeles-based indie that has enjoyed great success in the pop-punk and emo realm, is branching out with the establishment of an in-house production subsidiary, Vagrant Entertainment.

TV-disturbed Vagrant—home of *Dashboard Confessional*, *Paul Westerberg, the Get Up Kids, Alkaline Trio*, and *Rocket From The Crypt*, among other popular acts—has long produced its own videos in-



EGAN

house; Maureen Egan, sister of label co-owner Rich Egan, and her partner Matthew Berry have directed all of the company's clips.

Rich Egan, who is partnered in the label with Jon Cohen, saw it as a short step from making videos to moving into commercial and film production and soundtracks, which are natural channels through which to exploit Vagrant's talent roster.

"We wanted to find different ways to expose our music to people," Egan says. "We're not everybody's first choice for soundtracks. We figured, 'Why don't we start it ourselves?'"

To helm the operation, Egan and Cohen brought in longtime friend Andrew Koblika, a former VP at top advertising agency J. Walter Thompson and former head of ad firm Gravy. Koblika, Maureen Egan, and Berry form the core of Vagrant Entertainment.

Rich Egan says the production side of Vagrant will reflect the core philosophy of the label. "Our motto is, 'Do it better, do it cheaper.' We don't see any reason why videos have to cost several hundred thousand dollars... You can do it just as good for \$50,000."

"We're connected with a bunch of talented people, whether they be writers or directors. I want to expose them," he adds. "We're going to give it with a punk-rock ethos, giving creative people a shot."

Vagrant Entertainment, which will be based in the label's Los

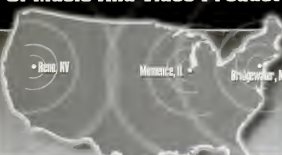
Angeles offices, currently has a commercial and a theatrical feature in development.

SPINNING A WEB: Compendia Media Group has launched its own music licensing Web site, compendia-censing.com. The interactive site features listings of Compendia's 10,000 proprietary music titles, drawn from a breadth of genres. The searchable site includes artwork, reviews and quotes, and streamed song samples for each selection. Compendia's director of licensing Kym Rich oversees rights availability and pricing for all uses in North America.

QUICK HITS: Koch Entertainment Distribution in Port Washington, N.Y., has signed an exclusive distribution agreement with Webster Entertainment in Detroit. The company is operated by hip-hop producers Jeff and Mark Bass, who released Eminem's debut album *Infinite* in 1996 and *The Slim Shady EP* in 1997. Initial releases under the Koch deal will include debut albums from Detroit acts King Gordy and 8 Mile Style and a set of new material by Detroit rock-'n'-rollers the Romantics... Confidential Records in New York has sealed an exclusive distribution deal with Portland, Ore.-based Burnside Distribution. Confidential was founded in late 2001 by Michael Shelley and Dean Brownout, formerly with Big Deal and Paradigm Associated Labels, respectively. The label's most recent releases include *No Good to Cry: The Best of the Wildweds*, a snazzy compilation of '60s sides by Connecticut garage band the Wildweds, which featured future NRRQ member Al Anderson among its members.

NAVARRE IN PRINT: The new issue of the regional publication *Minneapolis Business* includes a lengthy cover story about New Hope, Minn.-based distributor Navarre Corp. Writer Mark Druskoff's piece, which includes a lengthier-than-usual interview with Navarre CEO/president Eric Paulson, credits Paulson with burying his company through a canny early entry in the computer software market. But the cautionary story also pointedly notes the costly failures of Navarre's '90s adventures in such Web-based subsidiaries as NetRadio and NetMusic, and a lengthy episode. Druskoff says of Paulson's sometimes premature technology ventures, "[Sometimes] when you get close to the fire, you get burned." For more info, see minnesotabusiness.com.

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Retail Track

BEST TEAM: In bringing Gary Arnold back inside Best Buy to be a merchant, the company is returning to the team that is viewed by music suppliers to have been the most effective in managing the chain's entertainment-software presence since it first added the product line in 1989. But more on that in a minute.

The new Best Buy structure will have familiar faces in some of the same roles. Executive VP Mike Linton is responsible for all merchandising, while chief marketing officer Mike Linton will be responsible for all marketing and advertising; Mike Kesky, president of U.S. retail stores for both Best Buy and Musicland, will be responsible



ARNOLD

for all retail operations; and executive VP Mark Gordon will be in charge of the supply chain and information technology.

Arnold, who will now hold the title of senior VP of entertainment, will report to London. Joe Pagano, senior VP of enterprise entertainment, will oversee music, and Jill Hamburger—VP of video, gaming, and computer software—will oversee movies and games. Both report to Arnold.

Until the integration is final, Musicland department heads will report to their counterparts at Best Buy. Musicland executive VP Connie Furman is overseeing the integration.

Arnold's return to retail—he had been overseeing the Redline label, which he founded for Best Buy—is viewed as a major positive by vendors, who credit him with not only being a good merchant but a creative marketer as well. Vendors also are comforted that the widely respected Pagano will remain an important part of the team. In fact, many vendors say that Best Buy's recent entertainment-software effort was at its best during the Arnold/Pagano regime.

Arnold—who once upon a time was head buyer at Trans World En-

tertainment and then was the first head of sales at Hollywood Records—took over leading the Best Buy music and video effort when Jeff Abrams left the chain. Arnold oversaw that area from 1996-1999, when Pagano was in charge of the video category there. Then Arnold started the Redline label, which resulted in Pagano taking over the entire entertainment category for Best Buy.

The Redline label, meanwhile, will continue to operate, sources suggest, and will likely be headed by GM Jennifer Johnston-Schaidler, who will report to Arnold.

While the management team is now solidifying at Best Buy, vendors are still concerned about how much music will be cut back at Best Buy and what will happen with the Musicland portion of the chain once Best Buy completes its review of that business. Those answers are not expected until the chain reports its year-end numbers.

RAY OF LIGHT: With Wherehouse Entertainment fighting for bankruptcy protection (see story, page 6), Lew Garrett is now involved in his third Chapter 11 filing in the past five years (remember Camelot and Valley Media?), and some vendors are teasing him by calling him "the industry's black cloud." I would argue that instead of calling him a black cloud, you should view him as the industry's silver lining when it comes to bankruptcies. If you think otherwise, look back through the years to some of the onerous filings that the industry's been involved in. I don't need to remind credit executives of some of the shenanigans they have faced in past filings, because they surely appreciate dealing with someone they trust, which is always the case when you are dealing with Garrett.

In fact, when Garrett considered taking the Wherehouse job last summer, he is said to have understood that Wherehouse might wind up as a Chapter 11 filing and was worried about being tarred in the very same way that some are now jokingly referring to him. But I, unfortunately, am not making a joke when I suggest that Garrett may have a whole new career ahead of him, considering the way the industry is going.

MAKING CREDITS: Terri Williams, the VP of advertising who resigned from Tower Records last October, is seeking opportunities. She may be reached at territtower@aol.com or 916-952-7123.



by Ed Christman

2002 NARM Award Nominees Announced

The National Assn. of Recording Merchandisers (NARM) has announced the nominees for its 2002 Merchant and Supplier of the Year awards.

Finalists for retailer of the year, large division, are Best Buy Co., Borders Inc., Target Stores, Tower Records/VideoBooks, and Trans World Entertainment Corp. Up for distributor of the year, large division, are BNC Distribution, EMI Music Distribution, Sony Music Distribution, Universal Music & Video Distribution, and WEA Corp. Wholesaler of the year, large division, finalists are Alliance One Stop Group, Anderson Merchandisers, and Handelman Co. Finalists for entertainment software supplier of the year, large division, are Interscope/Geffen/A&M, Island Def Jam Music Group, and Rhino Entertainment.

Retailer of the year, small division, finalists are Louisville, Ky.'s Ear-Young Music & Electric Petas, and Denver's H&S & Shout. Retailer of the year, medium division, finalists are Portland, Maine-based Bull Moose Music, South Plainfield, N.J.'s Compact Disc World, New York's J&R Music World, Alston, Mass.-based Newbury Comics, Los Angeles-based Virgin Entertainment Group, and Austin's Waterloo Records & Video.

Kenilworth, N.J.'s Big Daddy Music Distribution; Long Island City, N.Y.'s Musicarama; and Graham, N.C.'s Redeye Distribution are finalists for distributor of the year, small division. Charlotte, N.C.-based Baker & Taylor; New Hope, Minn.-based Navarre Entertainment Media; Port Washington, N.Y.'s Koch Entertainment Distribution; and four New York-based distributors (Alternative Distribution Alliance, Caroline Distribution, RED Distribution, and Ryko Distribution) are vying for distributor of the year, medium division. Positive Vibes Records/Mountain Apple Music, Trenton, N.J.'s Scorpio Music; and New Hyde Park, N.Y.'s Unique Music are up for wholesaler of the year, small division. Baker & Taylor, Pittsburgh's Galaxy Music Distributors, Anaheim, Calif.'s Norwalk Distributors, San Antonio's Southwest

Wholesale, and Irvine, Calif.'s Super D are finalists for wholesaler of the year, medium division.



Chicago-based Allegory Records; Buffalo, N.Y.-based Righteous Babe Records; Gloucester, Mass.-based Rykodisc; and Nashville-based Universal South are up for entertainment software supplier of the year, small division. Los Angeles-based Monica, Calif.-based Verve Music Group, and Santa Monica, Calif.-based Wolk Music Group are the entertainment software supplier of the year, medium division, finalists.

For the sixth consecutive year, *Billboard* is a finalist in the related products and services category; it has won four times (see Home Front, page 77). Case Logic, Leslie Dame Enterprises, and *Billboard* sister company Nielsen SoundScan are also nominated in the category.

DaimlerChrysler To Sponsor Dion's Caesars Palace Run

Celine Dion has strengthened her association with DaimlerChrysler, with which she signed a \$10 million spokesperson contract last November. The automaker has signed on as the presenting sponsor of Dion's three-year stand at Caesars Palace in Las Vegas, which opens March 25. The deal will include a hefty Chrysler presence at the new Caesars Palace Colosseum, including signage, vehicle placement in the lobby, and video displays. Dion's new single, a remake of "I Drove All Night," is the centerpiece of Chrysler's new ad campaign. The song is included on her new album, *One Heart* (Epic), which streets the opening day of the show.

The sponsorship deal was engineered by AEG Live, whose Concerts West division is the show's producer.

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Billboard TOP KID VIDEO

LAST WEEK	TITLE	WEEKS AT NO. 1	SALES DATA COMPILED BY	YEAR OF RELEASE	PRICE
1	THE LAND BEFORE TIME: JOURNEY TO BIG WATER	1	Nielsen VideoScan	2002	19.95
2	SAUNTER & FRIENDS: SONGS FROM THE PARK	1	Nielsen VideoScan	2002	14.95
3	RAPUNZEL	1	Nielsen VideoScan	2002	19.95
4	SEA STORIES	1	Nielsen VideoScan	2002	12.95
5	CINDERELLA'S DREAMS COME TRUE	1	Nielsen VideoScan	2002	26.95
6	MOVE TO THE MUSIC	1	Nielsen VideoScan	2002	12.95
7	THE LITTLE MERMAID II: RETURN TO THE SEA	1	Nielsen VideoScan	2000	26.95
8	PETER PAN: RETURN TO NEVERLAND	1	Nielsen VideoScan	2002	24.95
9	SCOOBY-DOO MEETS BATMAN	1	Nielsen VideoScan	2002	14.95
10	MARY-KATE & ASHLEY: WHEN IN ROME	1	Nielsen VideoScan	2002	19.95
11	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN	1	Nielsen VideoScan	2002	22.99
12	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	1	Nielsen VideoScan	2002	14.95
13	BOB THE BUILDER: BOB SAVES THE DAY	1	Nielsen VideoScan	2002	14.95
14	THE BABY MOOZART	1	Nielsen VideoScan	2000	14.95
15	DORA'S BACKPACK ADVENTURE	1	Nielsen VideoScan	2002	12.95
16	BLUE'S CLUES: MEET JOE!	1	Nielsen VideoScan	2002	9.95
17	A VERY MERRY PUPPY YEAR	1	Nielsen VideoScan	2002	22.95
18	POWER RANGERS WILD FORCE: CURSE OF THE WOLF	1	Nielsen VideoScan	2002	14.95
19	ELMO'S WORLD: WAKE UP WITH ELMO	1	Nielsen VideoScan	2000	9.95
20	DORA THE EXPLORER: WISH ON A STAR	1	Nielsen VideoScan	2001	12.95
21	SCOOBY-DOO: WINTER WONDERGIRLS	1	Nielsen VideoScan	2002	14.95
22	IT'S JOE TIME	1	Nielsen VideoScan	2002	9.95
23	DORA THE EXPLORER: TO THE RESCUE	1	Nielsen VideoScan	2001	12.95
24	BLUE'S CLUES: ABC'S AND 123'S	1	Nielsen VideoScan	1998	9.95
25	SPONGEBOB SQUAREPANTS	1	Nielsen VideoScan	2002	12.95

Billboard RECREATIONAL SPORTS

LAST WEEK	TITLE	WEEKS AT NO. 1	SALES DATA COMPILED BY	YEAR OF RELEASE	PRICE
1	ANDY MATHIEZ: THE NUMBER 1	1	Nielsen VideoScan	2002	14.95
2	WWE: DREAMS COME TRUE	1	Nielsen VideoScan	2002	14.95
3	STUNTO LITTLE GUY VIDEO	1	Nielsen VideoScan	2002	14.95
4	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
5	WWE: NO MERCY	1	Nielsen VideoScan	2002	14.95
6	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
7	ANDY MATHIEZ: THE NUMBER 1	1	Nielsen VideoScan	2002	14.95
8	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
9	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
10	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
11	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
12	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
13	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
14	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
15	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
16	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
17	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
18	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
19	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95
20	WWE: CHAMPIONSHIP	1	Nielsen VideoScan	2002	14.95

Billboard HEALTH & FITNESS

LAST WEEK	TITLE	WEEKS AT NO. 1	SALES DATA COMPILED BY	YEAR OF RELEASE	PRICE
1	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
2	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
3	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
4	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
5	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
6	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
7	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
8	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
9	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
10	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
11	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
12	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
13	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
14	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95
15	LESLIE SANDERS: WALK AWAY THE TROUBLE	1	Nielsen VideoScan	2002	12.95

Saying 'I Love You' With DVD

BY CATHERINE APFLEDT OLSON

Among Cupid's more traditional bids, Valentine's Day increasingly is becoming a hub for the home entertainment industry to both release new romance titles and promote big-budget catalog movies.

Indeed, two of the year's biggest box office draws, *Sweet Home Alabama* and *My Big Fat Greek Wedding*, will stream around the holiday. *Sweet Home Alabama* comes out Feb. 4 from Buena Vista Home Entertainment (BVHE), and *My Big Fat Greek Wedding* arrives Feb. 11 from HBO Video. BVHE live-action marketing VP Lori MacPherson says, "Year after year, [Valentine's Day] has seemed to grow in popularity."

For *Sweet Home Alabama*, BVHE is going beyond the traditional TV and print campaigns with outdoor advertising banners in shopping malls in select major cities.

MacPherson says, "With Valentine's Day we think a lot of people will be in the malls looking for gifts."

My Big Fat Greek Wedding is getting HBO's biggest over-promotional blitz, with marketing tie-ins with ftd.com, Jay Jewelers, and *Modern Bride* magazine and an online contest in conjunction with AOL. Movies that enables consumers to preorder the DVD. The winner gets a trip to Greece. HBO Video senior VP of marketing Cynthia Rhea says, "This movie has been in theaters for a couple hundred weeks now, so we were not so much guided by a window to street date as we were finding an appropriate DVD VHS hook for it."

A handful of other studios are taking the opportunity to rekindle interest in some older romantic titles. Beginning Jan. 21, Artisan dropped the price of a portion of its catalog romance titles to \$9.98. DVDs that are part of the promotion, including a Sarah, Plain and Tall trilogy, will be priced at \$19.98.

"We find the Valentine's sales period to be one of the top seasonal opportunities of the year. Our focus is 100% on DVD," says Amy Zwargman, a marketing manager at MGM. MGM's offerings include new lower price points for *Legally Blonde* and *The Princess Bride* and a collection of new DVD romance titles with a suggested retail price of \$14.95. It also created "bitters" DVD two-packs that pair a romance with an action or comedy.

Fox is offering a slew of price cuts—some as low as \$6.98 for select VHS titles—and a host of \$19.98 DVDs including, for the first time, the single disc of *Moulin Rouge*. To build awareness, the studio is tying in with 1-800-Flowers and offering a sweepstakes via two women's magazines.

Billboard TOP MUSIC VIDEOS

LAST WEEK	Sales data compiled by Nielsen SoundScan			WEEKS AT NO. 1
	TITLE / DISTRIBUTING LABEL & NUMBER	Principal Performers	WEEKS ON CHART	
1	JOSH GROBAN IN CONCERT JOSH GROBAN / JIVE	Josh Groban	27.98 DVD	
2	BACK IN THE U.S. LIVE 2002 PAUL MCCARTNEY / COLUMBIA	Paul McCartney	19.98/24.98	
3	THE BEST OF LINDA RONNETT SPINNE HOUSE VIDEOGRAPHY DIST. GROUP	Linda Ronnet	19.98 VHS	
4	DISASTREPEYES HEADUPPER PRODUCTIONS, MUSIC & VIDEO DIST. GROUP	Sigheant	14.95/24.98	
5	ONE NIGHT ONLY LIVE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Blue Oyster	19.98/24.98	
6	THE BEST OF 1980-2000 HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	U2	12.95/19.95	
7	LIVE AT FOLSOM FIELD, BOULDER, COLORADO HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Dave Matthews Band	19.98/24.98	
8	HILL FREEZES OVER HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Eagles	24.95/29.98	
9	FEAST ON SCARPS HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Alain Morissette	22.98 DVD	
10	ONE MORE CAR, ONE MORE RIDE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Eric Clapton	19.98 DVD	
11	PULL OVER COLUMBIA MUSIC VIDEOGRAPHY INTERNATIONAL MUSIC & VIDEO DIST. GROUP	James Taylor	14.95/19.98	
12	LIVE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Korn	19.95/24.98	
13	LIVE IN HAWAII HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	John Jackson	19.98/24.98	
14	BLUE WED ANTHEM AT THE GLE OF NIGHT HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	John Hardy	19.98 DVD	
15	LIVE BY REQUEST HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Blue Oyster	19.95/24.98	
16	THE DANCE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Flashmob	19.98/24.98	
17	WAITING FOR THE SHOW TO FALL HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	The String Cheese Incident	24.95 DVD	
18	LIVE IN LAS VEGAS HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Phish	24.98 DVD	
19	SUPERNATURAL LIVE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Santitas	19.95/24.98	
20	LOWERS LIVE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Sady	14.95/19.98	
21	ONE NIGHT ONLY HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Ellen John	19.95/24.98	
22	GREATEST VIDEO HITS-VOL. 1 HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Queen	24.95 DVD	
23	UC RHYTHM TALKS HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Open The Rhythmic Arkade Trade	14.95/19.98	
24	LIVE IN PARIS HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Darius Kroll	19.95/24.98	
25	LIVE AT THE EL COMANCHE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Steve Ray Vaughan	14.95/19.98	
26	MORNING VIEW SESSIONS HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Incubus	14.95/19.98	
27	THE DEFINITIVE COLLECTION HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Abba	24.95 DVD	
28	GUNS, GODS AND GOVERNMENT WORLD TOUR HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Melvin Marcano	19.98/24.98	
29	IN THE FLESH - LIVE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Roger Waters	12.95/19.98	
30	DRIVE-THRU RECORDS HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Various Artists	19.95 DVD	
31	DAVID GILMOIR IN CONCERT COLUMBIA	David Gilmoir	19.95 DVD	
32	THE UP IN SMOKE TOUR HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Various Artists	19.95/24.98	
33	LIVE FROM LAS VEGAS HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Garth Brooks	19.98/24.98	
34	THE HEREDITY OF KING FRANKLIN HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Kirk Franklin	19.95/19.98	
35	BEST OF ROWIE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Dave Rowie	34.95 DVD	
36	PLATINUM COLLECTION HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Shane Tolan	24.95 DVD	
37	WATSON HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Michael W. Smith	14.95/19.98	
38	THE STORY SO FAR HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	New Found Glory	13.98 DVD	
39	LIVE HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Usher	19.98/24.98	
40	LIVE IN NEW YORK CITY HOLLYWOOD RECORDS INTERNATIONAL MUSIC & VIDEO DIST. GROUP	Blaze Sponberg & The Stone Road	19.95/24.98	

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All rights reserved. *DVD sales for the week ending Feb. 4, 2002. **DVD sales for the week ending Feb. 11, 2002. ***DVD sales for the week ending Feb. 18, 2002. ****DVD sales for the week ending Feb. 25, 2002. *****DVD sales for the week ending March 4, 2002. *****DVD sales for the week ending March 11, 2002. *****DVD sales for the week ending March 18, 2002. *****DVD sales for the week ending March 25, 2002. *****DVD sales for the week ending April 1, 2002. *****DVD sales for the week ending April 8, 2002. *****DVD sales for the week ending April 15, 2002. *****DVD sales for the week ending April 22, 2002. *****DVD sales for the week ending April 29, 2002. *****DVD sales for the week ending May 6, 2002. *****DVD sales for the week ending May 13, 2002. *****DVD sales for the week ending May 20, 2002. *****DVD sales for the week ending May 27, 2002. *****DVD sales for the week ending June 3, 2002. *****DVD sales for the week ending June 10, 2002. *****DVD sales for the week ending June 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LAST WEEK		Sales data compiled by Nielsen VideoScan		WEEK ENDING		LAST WEEK		WEEK ENDING	
TITLE LABEL/DISTRIBUTING LABEL & NUMBER		Principal Performers		LAST WEEK		WEEK ENDING		WEEK ENDING	
NUMBER 1		1 Week At Number 1							
21	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2284	Mel Gibson Joaquin Phoenix		PG-13	23.95				
1	XXX (WIDESCREEN) COLUMBIA TRI-STAR HOME ENTERTAINMENT 08802	Vin Diesel		PG-13	22.95				
2	BARBERSHOP NEW LINE ENTERTAINMENT 1838	Ice Cube		PG-13	26.95				
3	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRI-STAR HOME ENTERTAINMENT 087807	Vin Diesel		PG-13	22.95				
4	BUFFY THE VAMPIRE SLAYER: SEASON THREE TWENTIETH CENTURY FOX 40118	Sarah Michelle Gellar		NR					
4	ICE AGE 20TH CENTURY FOX 20044	Animated		PG	28.95				
	THE GOOD GIRL FRODOOD 1904	Jennifer Aniston Julie Goltzbaum		R	22.95				
	MARTIN LAWRENCE LIVE: RUNTELDAI (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 8079	Martin Lawrence		R	22.95				
5	LLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2280	Animated		PG	28.95				
	THE SIXTH SENSE BUENA VISTA HOME ENTERTAINMENT 2282	Bruce Willis Haley Joel Osment		PG-13	28.95				
5	MINORITY REPORT (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 8078	Tom Cruise		PG-13	28.95				
4	MINORITY REPORT (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 8078	Tom Cruise		PG-13	25.95				
5	THE LORD OF THE RINGS (SPECIAL EDITION WIDESCREEN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 1001	Elijah Wood Ian McKellen		PG-13	26.95				
7	AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 1001	Michael Meyers		PG-13	26.95				
	MARTIN LAWRENCE LIVE: RUNTELDAI PARAMOUNT HOME ENTERTAINMENT 8079	Martin Lawrence		R	22.95				
20	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2280	Animated		G	26.95				
20	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2280	Billy Crystal John Goodman		G	26.95				
	OZ: THE COMPLETE SECOND SEASON NEW LINE HOME ENTERTAINMENT 1001	Eryk Runyon Terry Kinney		NR	49.95				
19	SPIDER-MAN (WIDESCREEN) COLUMBIA TRI-STAR HOME ENTERTAINMENT 0882	Tobey Maguire Karlene Dunst		PG-13	28.95				
14	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 1001	Michael Meyers		PG-13	26.95				
	UNBREAKABLE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2284	Bruce Willis Samuel L. Jackson		PG-13	23.95				
12	STAR WARS: EPISODE 6 ATTACK OF THE CLONES (WIDESCREEN) 20TH CENTURY FOX 20042	Ewan McGregor Natalie Portman		PG	29.95				
15	LIKE MIKE FRODOOD 1902	Lil Bow Wow Morris Chestnut		PG	27.95				
16	UNFAITHFUL (WIDESCREEN) FRODOOD 19044	Richard Gere Diane Lane		R	27.95				
22	SPIDER-MAN (PAN & SCAN) COLUMBIA TRI-STAR HOME ENTERTAINMENT 0882	Tobey Maguire Karlene Dunst		PG-13	28.95				
13	STUART LITTLE 2 COLUMBIA TRI-STAR HOME ENTERTAINMENT 08803	Greg Kinnear Michael J. Fox		PG-13	27.95				
	BACK TO THE FUTURE: THE COMPLETE TRILOGY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 0117	Michael J. Fox Christopher Lloyd		PG	59.95				
23	MEN IN BLACK II (WIDESCREEN) COLUMBIA TRI-STAR HOME ENTERTAINMENT 08803	Tommy Lee Jones Will Smith		PG-13	28.95				
	A RIVER RUNS THROUGH IT COLUMBIA TRI-STAR HOME ENTERTAINMENT 08803	Robert Redford Brad Pitt		PG	14.95				
10	BLOOD WORK (WIDESCREEN) WARNER HOME VIDEO 2002	Clint Eastwood		R	26.95				
17	BALLISTIC: ECKS VS. SEVER (WIDESCREEN) WARNER HOME VIDEO 2002	Antonio Banderas Lucy Liu		R	26.95				
16	BLOOD WORK (PAN & SCAN) WARNER HOME VIDEO 2002	Clint Eastwood		R	26.95				
34	MEN IN BLACK II (PAN & SCAN) COLUMBIA TRI-STAR HOME ENTERTAINMENT 08803	Tommy Lee Jones Will Smith		PG-13	28.95				
	RETURN TO ME NEW LINE HOME ENTERTAINMENT 1838	David Duchovny Marion Dorn		PG	26.95				
28	HEY ARNOLDO! THE MOVIE HOLLYWOOD ENTERTAINMENT HOME ENTERTAINMENT 2284	Animated		PG	19.95				
	THE GOOD, THE BAD & THE UGLY MGM HOME ENTERTAINMENT 8079	Clint Eastwood		NR	14.95				
	HEAT NEW LINE HOME VIDEO 1001	Robert De Niro Al Pacino		R	19.95				
	THE BOONDOCK SAINTS FRODOOD 1904	William Dafoe		R	14.95				
19	LEGALLY BLONDE NEW LINE HOME ENTERTAINMENT 1838	Reese Witherspoon		PG-13	29.95				
	HOOSIERS NEW LINE HOME ENTERTAINMENT 1838	Gene Hackman Dennis Quaid		PG	14.95				

[illegible]

Increased Pro Audio Presence At NAMM Reflective of Changing Biz

BY DAN DALEY
ANAHEIM, Calif.—The 101st National Assn. of Music Merchants [NAMM] Convention, held here Jan. 18–19 at the Anaheim Convention Center, underscored a new level of pro audio presence at what had historically been a musicians' event. Guitars, drums, and keyboards were still the defining factor of the show, but professional audio filled an entire hall this year, with many other pro audio manufacturers sprinkled throughout the rest of the cavernous convention center floor.

"The pro audio footprint at this show is definitely larger," NAMM director of marketing and communications Scott Robertson said. Noting that audio recording and related technology continues to increase in number, sophistication, and ease of use—even as it decreases in price—Scott added, "Pro audio technology is moving toward the NAMM paradigm; musicians and audio professionals are increasingly one and the same person these days."

Hard-disk recording was an intense focus this year, both in terms of the number of new products from an increasingly larger number of companies, and in the increased sophistication of the technology—a trend which is causing

the market to segment itself. Jason Levine, music director at Syntillium, which markets Cool Edit Pro, noted that as the number of hard-disk-based recording systems have proliferated, manufacturers are seeking strategic niches. "You see people using systems like Pro Tools for recording and mixing, Sonar

showcased its 6.0 software for Mac's OS X and support for dual-processor Power Mac G4s. Emagic, Apple's recently acquired entity in the expanding universe of hard-disk recording, introduced its EMI 6/2m Gold production kit, which bundles DSP, scoring, multitrack recording and other functions in a single package, a strategy more companies marketing software-based products are implementing.

Another trend, which mimics the ongoing proliferation of multipatform-compatible plug-ins, is similarly compatible hardware: Radical Technologies' SAC2.2 controller is a software-asignable mixing surface compatible with systems from Digidesign, Steinberg, Cakewalk, Emagic, Creamware, and others. J.L. Cooper's mixer interface is also widely compatible but takes the trend of downsizing another step—22 dedicated faders in a box about twice the size of a CD.

The synergy between musician and audio pro was summed up by veteran engineer/producer Michael Frondelli, who pondered whether NAMM would eventually replace the Audio Engineering Society's conflag as the primary pro audio forum. "We're watching the deconstruction of the recording process," he said. "The making of music is now back in the hands of the musicians."



FRONDELLI

and CuBase for sequencing. Cool Edit Pro for editing, Axiom for looping, and so on," he explained. "Compatibility issues have been largely resolved." Along those lines, Syntillium previewed software support for the Windows Media 9 platform at the show. Pro Tools

Studio Monitor.

by Christopher Walsh

FAB GEAR: The development of amplified sound has shaped our world immeasurably. With a microphone and a public address system, proclaiming one's message to a mass audience is realized, be the messenger the Dalai Lama or a young hopeful at CBGB.

One of the premier names in the world of amplified sound, equipment manufacturer Shure, has allowed the above, and so many others, to define our collective experience, both within and outside of the world of music. This year, Shure is a co-recipient of the 2003 Technical Grammy Award.

Over the decades, Shure has offered a diverse product line, including phonograph cartridges, mixers, loudspeakers, and, most recently, personal monitor systems. But it is microphones for which Shure is best known, and the use of Shure microphones at landmark events as diverse as John F. Kennedy's inaugural address, Dr. Martin Luther King Jr.'s "I Have a Dream" speech, and the original Woodstock festival ably demonstrate the manufacturer's importance in the narrative of the 20th century.

In 1965, Shure developed the SM57 dynamic microphone; to this day, it serves as the president's lectern microphone. Its close cousin, the SM58, is the most popular vocal microphone in the world, found in venues and studios worldwide and used in countless applications. Introduced in 1999, the KSM series of condenser microphones has likewise found a home in recording and live sound applications.

ing that think we can be there at the many phases of music, artistry. We're everywhere, and that's just wonderful."

EMERICK HONORED: Geoff Emerick's enormous contribution to popular music was recognized in October, when the engineer/producer was inducted into the Technical Excellence and Creativity Awards Hall of Fame during the 113th Audio Engineering Society convention. The appreciation of Emerick continues, as he has been named co-recipient of the 2003 Technical Grammy Award.

On April 6, 1966, the Beatles commenced recording sessions for *Revolver* at EMI Studios in London. Notable even among the Beatles' consistently superior output, the *Revolver* sessions also heralded the ascendance of Emerick to engineer. Arriving at EMI in 1962, Emerick's promotion, upon predecessor Norman Smith's transition to producer, was to coincide with the most creative and groundbreaking era of popular music's most influential group.

Emerick's contribution to that body of work, along with that of producer **George Martin**, cannot be overstated. The first song recorded for *Revolver*, "Tomorrow Never Knows," is in itself a comprehensive illustration of the rapid evolution taking place—in technique, in structure, in creation of sound itself. The use of tape loops, looping on multiple tape machines and mixed live by Emerick: the manipulation of vocals and electric guitar with a Leslie revolving speaker; and the improved capture of bass and drums both complement and intensify **John Lennon's** revolutionary departure from conventional pop music.

Even by the towering standards set by their previous recordings, this was a watershed. Along with "Tomorrow Never Knows," *Revolver*—featuring the caustic "Taxman," the early psychedelia of "I'm Only Sleeping" and "She Said She Said," and the beautiful, elegant "Here, There, and Everywhere"—is a sonic panorama as striking today as in the spring of 1966.

Emerick went on to record *Sgt. Pepper's Lonely Hearts Club Band*, often cited (along with *Revolver*) as the rock'n'roll's finest hour, as well as *The White Album*, *Abbey Road*, and such singles as "Revolution." He later served as an engineer and producer on artists including **Badfinger**, **Jeff Beck**, **Elvis Costello**, **Robin Trower**, and **Split Enz**, among many others, and continues to work with **Paul McCartney**.



EMERICK

"We make affordable luxuries, you might say," VP of marketing **Steve Johnson** says. "Our products are in the same mic closets along with microphones that cost many thousands of dollars more, but they're also called upon by first-time rock'n'rollers. It's really excit-

FEBRUARY 1 2003 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (JANUARY 25, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE/MAXI-SINGLES SALES
ARTIST Artist Producer (Label)	LOSE YOURSELF Eminem (Aftermath)	MISS YOU Aaliyah J. Ballin (Blackground)	19 SOMETHIN' Mark Wills C. Lindsey (Mercury)	WHERE I'M GONE 3 Doors Down Meridian (Republic/Universal)	DI' ANOTHER DAY Madonna Mikolajewicz (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	SA SOUND (Hawthorne, MI) Steve King, Michael Stomga, Jr.	SONY (New York) Acar Keys	OCEAN WAY (Hawthorne, MI) RAME LAND (Hawthorne, MI) Rocky Solida	LONDON BRIDGE (Seattle, WA) Rick Parashak, Geoff On	SAM WEST (London) Mark "Spitz" Stout
CONSOLIDATOR/DAVIS	SSL 8000 G	SSL 8000 J	Comden Custom Way New 807/Pro Tools	Neve 880	SSL 8000 J
RECORDING	Pro Tools	Studio A87	Sony 240/Pro Tools	Pro Tools	Sony 240/Pro Tools
RECORDING MIXDOWN	Pro Tools	N/A	Daemsey 650/Pro Tools	Pro Tools	Daemsey 657
MIX DOWN STUDIO(S) (Location) Engineer(s)	SA SOUND (Hawthorne, MI) Emoson, Steve King	SONY (New York) Acar Keys	SOUND KITCHEN (Hawthorne, MI) Greg Grossman	ARMOURY (Hawthorne, MI) Barish Canadian, Benish Canadian, Ready Steady	THE MIX SITE @ DYNAMIC (London) Mark "Spitz" Stout
CONSOLIDATOR/DAVIS	SSL 8000 G	SSL 8000 J	Neve 171 Legend	SSL 8000 G+	SSL 8000 G
RECORDING	Pro Tools	Studio A87	On-Roller II	Pro Tools	Studio 240/Pro Tools
MIX DOWN MIXDOWN	Pro Tools	N/A	Daemsey 657	Pro Tools	Daemsey 657
MASTERING (Location) Engineer	BENNE GRINDMAN (Los Angeles) Ron Geisler	NET FACTORY (New York) Joe Yemmett	MASTERING (Hawthorne, MI) Kane Williams	STERLING SOUND (New York) George Moore	METROPOLIS (London) Tim Young
CASSETTE MANUFACTURER	UMG	UMG	UMG	UMG	WEA

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Italian Pirates Were Hit Hard In 2002

BY MARK WORDEN

MILAN—BMG Ricordi president/CEO Adrian Berwick says it's still too early to tell how 2002 fared on the sales front for the Italian music industry, but "one thing is certain: It was a great year in the fight against piracy."

Berwick's confidence is backed by figures that the country's anti-piracy body, FPM, released Jan. 15. According to FPM, the number of arrests for copyright infringement in Italy during 2002 was just below 2001. In addition, the number of anti-piracy operations undertaken by the law-enforcement agencies rose by 124%, and the number of illegal CDs seized rose 74% to more than 2 million.

Berwick pinpoints meetings that the International Federation of the Phonographic Industry (IFPI) and Italian labels held with the Ministry of the Interior in Rome during autumn 2002 as key dates in the anti-piracy year. He says, "You finally felt that the authorities were beginning to take the problem seriously."

Enzo Mazza, director general of IFPI and president of FPM, adds: "The Italian parliament passed an extremely stringent copyright law in late 2000, and it was only to be expected that it would take a while for it to kick in: 2001 was a period of transition. It was natural that 2002 would be a lot better; [the year] has seen some landmark decisions."

FPM secretary general Luca Vespiagnani says the results "show that the country's law-enforcement agencies are pulling their weight in the fight against piracy. At the moment we have no real concerns: The first is the fact that enforcement is still lax in some areas—Rome being the most shocking example, followed by

subject of our next big campaign."

The view that office workers—rather than street vendors or crime rings—are a new threat is shared by Angelo Leone, head of international repertoire at retailer FNAC in Milan. "During the lunch break," he says, "you'll find well-dressed managerial types in their jackets and ties coming in, going through the racks, and saying to each other things like, 'Oh, there's no need to buy that; I'll make a copy for you when we get back to the office.' For every CD sold, there must be 10 copies burned illegally. I'm sure this is a lot harder to control than the street vendors."

Vespiagnani agrees: "It's a lot easier to raid labs run by criminal organizations than it is to crack down on every office in the country. The number of illegal burners seized rose by only 8% in 2002—suggesting that organized crime's production of illegal CDs isn't growing—whereas domestic and peer-to-peer piracy is clearly on the increase."

According to industry estimates, piracy accounts for 23% of the market here; in the south of Italy, FPM puts the figure at more than 50%. Filippo Sugar, president of indie label Sugar, says: "Piracy is only part of the problem. The other issue is distribution. In the south of Italy, even if you want to buy a record legally, it's hard to find a decent store."

Another factor is price: Most "respectable" recipients of illegally burned copies cite the high cost of CDs as justification. And if 2002 produced good results in terms of anti-piracy, executives were disappointed by parliament's failure to lower the 20% value-added tax (sales tax) on records. Universal Music Italy president Piero La Palce has one solution: "A cut in sales tax would increase both record sales

and revenue for the government. Some of the money generated could be invested in a solidarity fund to create decent jobs for those immigrants who find themselves having to sell pirate CDs in order to survive."



MAZZA

F.I.M.I.
Federazione dell'industria musicale italiana



LA PALCE

Industry Insiders Fear Imminent Collapse Of Indian Music Industry

BY NYAY BHUSHAN

NEW DELHI, India—Industry leaders here are warning that the Indian music industry is nearing the brink of collapse.

One high-profile industry figure, Abhik Mitra—managing director of Calcutta-based label Saregama India—sums up the prevailing mood by warning that unless corrective steps are taken now, the Indian music industry will collapse, as Pakistan's has. According to the International Federation of the Phonographic Industry (IFPI), Pakistan saw its already minuscule legitimate music market decline in value terms from \$9.2 million in calendar year 2000 to \$3.2 million in 2001.



MITRA

Market figures for 2002 are not yet available, but the IFPI currently estimates Pakistan's piracy rate is more than 50%. That situation has caused many leading Pakistani acts to sign deals with labels outside their home country. In the case of rock band Junoon, it signed with EMI Arabia and Virgin Records India.

Right now in India, according to Virgin Music India managing director

Mohan Mahapatra, "Piracy is a life-threatening issue."

Labels body the Indian Music Industry (IMI) says the trade value of sales of prerecorded music (net of returns) by its 63 member companies (which account for more than 80% of the legitimate music market in India) totaled 5.9 billion rupees (\$123 million) between April 1, 2001, and March 31, 2002. That represented a 23% decline from the IMI estimates that by the end of the current business year they companies here on March 31, total sales by its member companies will have declined a further 20% to 4.48 billion rupees (\$90 million).

Mitra says there are three main reasons for the current slump. "First, it's the new wave of piracy caused by cheap blank CDs and affordable hardware," he notes. "Second, the problem of cover versions and remakes of Bollywood songs is a menace." A loophole in Indian copyright legislation means there is no provision for royalty payments to original rights holders, and cover versions can be produced without the permission of the original copyright holder.

"Third," Mitra says, "there is an A&R problem, since one can always argue that the quality of music is better, especially when it comes to the poor performance of non-film albums."

According to the IMI, the retail value of sales of pirated recorded music in India totaled 18 billion rupees (\$37.5 million) in the three years between April 1, 1999, and March 31, 2002. Those figures were first announced at a December 2002 conference held in New Delhi titled "Sound of Silence"; that is also the name of the latest round of the IMI's ongoing anti-piracy campaign, on which the IMI spends 50 million rupees (\$1 million) annually.

Nonetheless, IMI president Vijay Lazarus, who is also managing director of Mumbai-based Universal Music India, claims he remains optimistic about the Indian industry's long-term prospects. "We've hit the bottom," he says. "So the only way to go is up."

He adds that cassettes—which account for the vast majority of music sales in India—suffer from a 40%-50% piracy rate, while CDs at the piracy level is 60%.

The overall sales decline is also partly blamed on a slump in the entertainment industry, a result of the huge number of Indian films that have recently flopped at the box office in a music market heavily dominated by soundtrack sales.

Mitra adds that the low price of blank CD-Rs—which sell here for 8 rupees (16 cents) each—and the easy availability of CD-R writers (with prices as low as 4,000 rupees [\$90]) are spurring piracy in India. Pirated CDs containing around 100 songs each in the MP3 format retail for about 40 rupees (\$3 cents). Legitimate CDs, in contrast, sell for between 99 rupees and 150 rupees (\$2-\$3).

Lazarus says the latest phase of the IMI's anti-piracy campaign will focus on increasing public awareness and on working more closely with government ministries to strengthen anti-piracy legislation. The IMI says that in the past two business years, there have been only 196 anti-piracy convictions in India, of which fewer than 10% have resulted in prison sentences of at least one year and/or heavy fines.



MAHAPATRA



HOLLAND ROCKS NL

Everything you always wanted to know about music from Holland (but were afraid to ask)

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JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	CHUYO NO HOSHI TAKA MITSUKI	1	1	STOP LIVING THE LIE ANTHONY AND JOE	1	1	WE HAVE A DREAM MARTIN GARDNER	1	1	PARIS LATINO STAN ACADÉMY
2	2	HAPPY LIFE TAKA MITSUKI	2	2	YEAR 2000 JAY-Z	2	2	LOSE YOURSELF JAY-Z	2	2	ALL THE THINGS SHE SAID JAY-Z
3	3	MORAPRAKI TAKA MITSUKI	3	3	THE SOUND OF THE UNDERGROUND JAY-Z	3	3	DER STEURBUNDEN (LAK KANZLERIN) JAY-Z	3	3	ASERIE/LE KETCHUP SONG JAY-Z
4	4	SORA GUA KUREI TAKA MITSUKI	4	4	TRUE LOVE JAY-Z	4	4	MUNDAN TO BACH BE (BEWARE OF THE BOY) JAY-Z	4	4	LE FRUNK JAY-Z
5	5	KAZENOMAJI DE DAKISHIMETE TAKA MITSUKI	5	5	MUNDAN TO BACH BE (BEWARE OF THE BOY) JAY-Z	5	5	ARSCHEBEN NEHMEN JAY-Z	5	5	DES MOTS QUI RESSONENT JAY-Z
6	6	NADA SOUSO TAKA MITSUKI	6	6	LOSE YOURSELF JAY-Z	6	6	FEEL JAY-Z	6	6	PLANTATION JAY-Z
7	7	NAISATSUNAMONNO TAKA MITSUKI	7	7	LOSE YOURSELF JAY-Z	7	7	'93 BONNIE & CLYDE JAY-Z	7	7	REGARDE-MOI (TESTE MOI, DETESTE MOI) JAY-Z
8	8	KASHIMITSUKI SORA SENSHITE TAKA MITSUKI	8	8	LOSE YOURSELF JAY-Z	8	8	MISS YOU JAY-Z	8	8	MAIRIE JAY-Z
9	9	CEKA MERRYGOROUND TAKA MITSUKI	9	9	LOSE YOURSELF JAY-Z	9	9	YOU CAN'T STOP ME JAY-Z	9	9	TOUS LES HOMMES JAY-Z
10	10	DOIT CHANGES EVERYTHING TAKA MITSUKI	10	10	LOSE YOURSELF JAY-Z	10	10	YOU CAN'T STOP ME JAY-Z	10	10	COLLECTION (TANGOS) JAY-Z
NOT MOVING SINGLES			NOT MOVING SINGLES			NOT MOVING SINGLES			NOT MOVING SINGLES		
11	11	MANGETSU NO YUBE TAKA MITSUKI	11	11	TREAT ME LIKE A LADY JAY-Z	11	11	4 JUST 1 DAY JAY-Z	11	11	A 20 ANS JAY-Z
12	12	TSUKI NO SHIZUKU TAKA MITSUKI	12	12	YOSHIMI BATTLES THE PINK ROBOTS Pt. 1 JAY-Z	12	12	LEUCHTUN JAY-Z	12	12	JUST A LITTLE JAY-Z
13	13	YUMIYANAI SEIKAI TAKA MITSUKI	13	13	A LITTLE BIT JAY-Z	13	13	RESCUEHANTH JAY-Z	13	13	RETTENS-MOI JAY-Z
14	14	TOMARIGI NO MAI TAKA MITSUKI	14	14	TIME FOR HEROES JAY-Z	14	14	TU ES FORT (TU M'AS PROMIS) JAY-Z	14	14	THE BEAT GOES ON JAY-Z
15	15	DOIT CHANGES EVERYTHING TAKA MITSUKI	15	15	MADE YOU LOOK JAY-Z	15	15	VOYA COLONA JAY-Z	15	15	THE BEAT GOES ON JAY-Z
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	CHEMISTRY TAKA MITSUKI	1	1	AVRIL LAVIGNE TAKA MITSUKI	1	1	EMINEM TAKA MITSUKI	1	1	STAR ACADEMY TAKA MITSUKI
2	2	DO IT TOGETHER TAKA MITSUKI	2	2	AUSTIN TIMBERLAKE TAKA MITSUKI	2	2	ROBBIE WILLIAMS TAKA MITSUKI	2	2	CARLA BRUNI TAKA MITSUKI
3	3	ALBUM ARIAS TAKA MITSUKI	3	3	PUNK TAKA MITSUKI	3	3	HERBIE HANCOCK TAKA MITSUKI	3	3	THE BEAT GOES ON TAKA MITSUKI
4	4	KIMMAYANAYOKO TAKA MITSUKI	4	4	DANIEL BREDI TAKA MITSUKI	4	4	EMINEM TAKA MITSUKI	4	4	THE BEAT GOES ON TAKA MITSUKI
5	5	KICK THE CAN CREW TAKA MITSUKI	5	5	THE BEAT GOES ON TAKA MITSUKI	5	5	EMINEM TAKA MITSUKI	5	5	THE BEAT GOES ON TAKA MITSUKI
6	6	THE BEAT GOES ON TAKA MITSUKI	6	6	THE BEAT GOES ON TAKA MITSUKI	6	6	EMINEM TAKA MITSUKI	6	6	THE BEAT GOES ON TAKA MITSUKI
7	7	THE BEAT GOES ON TAKA MITSUKI	7	7	THE BEAT GOES ON TAKA MITSUKI	7	7	EMINEM TAKA MITSUKI	7	7	THE BEAT GOES ON TAKA MITSUKI
8	8	THE BEAT GOES ON TAKA MITSUKI	8	8	THE BEAT GOES ON TAKA MITSUKI	8	8	EMINEM TAKA MITSUKI	8	8	THE BEAT GOES ON TAKA MITSUKI
9	9	THE BEAT GOES ON TAKA MITSUKI	9	9	THE BEAT GOES ON TAKA MITSUKI	9	9	EMINEM TAKA MITSUKI	9	9	THE BEAT GOES ON TAKA MITSUKI
10	10	THE BEAT GOES ON TAKA MITSUKI	10	10	THE BEAT GOES ON TAKA MITSUKI	10	10	EMINEM TAKA MITSUKI	10	10	THE BEAT GOES ON TAKA MITSUKI
11	11	THE BEAT GOES ON TAKA MITSUKI	11	11	THE BEAT GOES ON TAKA MITSUKI	11	11	EMINEM TAKA MITSUKI	11	11	THE BEAT GOES ON TAKA MITSUKI
12	12	THE BEAT GOES ON TAKA MITSUKI	12	12	THE BEAT GOES ON TAKA MITSUKI	12	12	EMINEM TAKA MITSUKI	12	12	THE BEAT GOES ON TAKA MITSUKI
13	13	THE BEAT GOES ON TAKA MITSUKI	13	13	THE BEAT GOES ON TAKA MITSUKI	13	13	EMINEM TAKA MITSUKI	13	13	THE BEAT GOES ON TAKA MITSUKI
14	14	THE BEAT GOES ON TAKA MITSUKI	14	14	THE BEAT GOES ON TAKA MITSUKI	14	14	EMINEM TAKA MITSUKI	14	14	THE BEAT GOES ON TAKA MITSUKI
15	15	THE BEAT GOES ON TAKA MITSUKI	15	15	THE BEAT GOES ON TAKA MITSUKI	15	15	EMINEM TAKA MITSUKI	15	15	THE BEAT GOES ON TAKA MITSUKI
16	16	THE BEAT GOES ON TAKA MITSUKI	16	16	THE BEAT GOES ON TAKA MITSUKI	16	16	EMINEM TAKA MITSUKI	16	16	THE BEAT GOES ON TAKA MITSUKI
17	17	THE BEAT GOES ON TAKA MITSUKI	17	17	THE BEAT GOES ON TAKA MITSUKI	17	17	EMINEM TAKA MITSUKI	17	17	THE BEAT GOES ON TAKA MITSUKI
18	18	THE BEAT GOES ON TAKA MITSUKI	18	18	THE BEAT GOES ON TAKA MITSUKI	18	18	EMINEM TAKA MITSUKI	18	18	THE BEAT GOES ON TAKA MITSUKI
19	19	THE BEAT GOES ON TAKA MITSUKI	19	19	THE BEAT GOES ON TAKA MITSUKI	19	19	EMINEM TAKA MITSUKI	19	19	THE BEAT GOES ON TAKA MITSUKI
20	20	THE BEAT GOES ON TAKA MITSUKI	20	20	THE BEAT GOES ON TAKA MITSUKI	20	20	EMINEM TAKA MITSUKI	20	20	THE BEAT GOES ON TAKA MITSUKI
21	21	THE BEAT GOES ON TAKA MITSUKI	21	21	THE BEAT GOES ON TAKA MITSUKI	21	21	EMINEM TAKA MITSUKI	21	21	THE BEAT GOES ON TAKA MITSUKI
22	22	THE BEAT GOES ON TAKA MITSUKI	22	22	THE BEAT GOES ON TAKA MITSUKI	22	22	EMINEM TAKA MITSUKI	22	22	THE BEAT GOES ON TAKA MITSUKI
23	23	THE BEAT GOES ON TAKA MITSUKI	23	23	THE BEAT GOES ON TAKA MITSUKI	23	23	EMINEM TAKA MITSUKI	23	23	THE BEAT GOES ON TAKA MITSUKI
24	24	THE BEAT GOES ON TAKA MITSUKI	24	24	THE BEAT GOES ON TAKA MITSUKI	24	24	EMINEM TAKA MITSUKI	24	24	THE BEAT GOES ON TAKA MITSUKI
25	25	THE BEAT GOES ON TAKA MITSUKI	25	25	THE BEAT GOES ON TAKA MITSUKI	25	25	EMINEM TAKA MITSUKI	25	25	THE BEAT GOES ON TAKA MITSUKI
26	26	THE BEAT GOES ON TAKA MITSUKI	26	26	THE BEAT GOES ON TAKA MITSUKI	26	26	EMINEM TAKA MITSUKI	26	26	THE BEAT GOES ON TAKA MITSUKI
27	27	THE BEAT GOES ON TAKA MITSUKI	27	27	THE BEAT GOES ON TAKA MITSUKI	27	27	EMINEM TAKA MITSUKI	27	27	THE BEAT GOES ON TAKA MITSUKI
28	28	THE BEAT GOES ON TAKA MITSUKI	28	28	THE BEAT GOES ON TAKA MITSUKI	28	28	EMINEM TAKA MITSUKI	28	28	THE BEAT GOES ON TAKA MITSUKI
29	29	THE BEAT GOES ON TAKA MITSUKI	29	29	THE BEAT GOES ON TAKA MITSUKI	29	29	EMINEM TAKA MITSUKI	29	29	THE BEAT GOES ON TAKA MITSUKI
30	30	THE BEAT GOES ON TAKA MITSUKI	30	30	THE BEAT GOES ON TAKA MITSUKI	30	30	EMINEM TAKA MITSUKI	30	30	THE BEAT GOES ON TAKA MITSUKI
31	31	THE BEAT GOES ON TAKA MITSUKI	31	31	THE BEAT GOES ON TAKA MITSUKI	31	31	EMINEM TAKA MITSUKI	31	31	THE BEAT GOES ON TAKA MITSUKI
32	32	THE BEAT GOES ON TAKA MITSUKI	32	32	THE BEAT GOES ON TAKA MITSUKI	32	32	EMINEM TAKA MITSUKI	32	32	THE BEAT GOES ON TAKA MITSUKI
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70	70	THE									

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
14	ALBUMS	IRELAND
15	ROBBIE WILLIAMS	IRELAND
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THE NETHERLANDS

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
14	ALBUMS	IRELAND
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SWEDEN

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
14	ALBUMS	IRELAND
15	ROBBIE WILLIAMS	IRELAND
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30	ROBBIE WILLIAMS	IRELAND

DENMARK

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
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30	ROBBIE WILLIAMS	IRELAND

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTR
CHRISTINA AGUILERA	9	10	9							
PHIL COLLINS				7	4				3	
ENINEM				5	10	4				
NORAH JONES	1					3	9	2		
AVRIL LAVIGNE	2	1	2	1	2	1				
SOUNDTRACK	6	1	5	2	5	2	5	2	1	
ROBBIE WILLIAMS			6	2						

NORWAY

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
14	ALBUMS	IRELAND
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NEW ZEALAND

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
14	ALBUMS	IRELAND
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PORTUGAL

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
14	ALBUMS	IRELAND
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ARGENTINA

ARTIST	ALBUM	EUROPEAN COUNTRY
1	LOSE YOURSELF	IRELAND
2	ASER/E/ETHE KETCHUP SONG	IRELAND
3	ASER/E/ETHE KETCHUP SONG	IRELAND
4	THE THINGS SHE SAID	IRELAND
5	WE HAVE A DREAM	IRELAND
6	JENNY FROM THE BLOCK	IRELAND
7	YEAR 3000	IRELAND
8	THE MOVIE SINGLES	IRELAND
9	TRUE	IRELAND
10	THE FRUNKIN	IRELAND
11	'93 BONNIE & CLYDE	IRELAND
12	ABSCHEDE NEHMEN	IRELAND
13	PLANTATION	IRELAND
14	ALBUMS	IRELAND
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Global Music Pulse™

Edited by Nigel Williamson

METAL PEACE: Orphaned Land—the name is an ironic twist on the Promised Land of the Jews—is a heavy-metal outfit with a difference and one that is doing its bit toward Middle East peace. “We look like an ordinary metal band onstage,” vocalist **Kobi Farhi** notes. “We get very angry in English, Hebrew, Arabic, and Latin and the use of such Eastern instruments as *oud* (lute) and the *darbuka* (drum) alongside the more traditional rock guitars, the group aims to unite Christianity, Judaism, and Islam through metal. Its latest CD, *El Nanna Alla*—released by French Holy Records—is largely self-written but also draws on traditional Jewish and Arabic folk songs. Orphaned Land has a strong following in Arab countries and recently performed in Istanbul. Farhi says, “It was amazing for us, in the middle of the Middle East crisis, to be an Israeli group in a Muslim country and to see our fans, from Syria and Jordan as well as Turkey, all headbanging together.” **SASIA LEVY**

GEORGE RISES AGAIN: Irish band **Rubyrhose** secured a major coup when it persuaded the late **George Harrison** to play slide guitar on the band's debut album. The group, from Cork recently settled in Boston. Guitarist **Joe Philpott** explains how the former *Beatle* came to play on the

gold status in France, Belgium, and Switzerland. Until recently, Bruni was best-known in music circles as a former girlfriend of Mick Jagger. Musically, she first turned heads a year ago, when she wrote lyrics for **Julien Clerc**'s album *Si J'Étais Elle* (If I Was Her) (Virgin). Her own grainy voice and intimate songs call to mind **Marky Lee Jones**, and Naive's marketing strategy has been to avoid using Bruni's model image and to concentrate on her as a singer via radio. Naive director of promotions **Rémi Bouton** says, “I think this record has real international potential, given that Carla already has a media image.” She is already back in the studio, working on an English-language album for release later this year. **MILLANE KANG**

WARRIORS ON TOUR: She may be best-known to millions as Xena the Warrior Princess. But actress **Yana Lawless**, who recently undertook a 15-day tour of New Zealand with a music icon **Dave Dobbyn**, says she's long been a frustrated singer. “I don't want to be kicking myself as an old lady, saying, ‘I coulda, shoulda, woulda,’” she says. “It doesn't matter if I go down in flames, as long as I had a crack at it.” Lawless joined Dobbyn on the annual tour over the summer and new year period, performing backup and singing lead on such covers as “Brass in Pocket” and



RUBYRHOSE

song “Punchdrunk”: “We sent him a copy of the song through a mutual friend, and we got a call back to say that he'd love to play on it,” he says. “So we sent the reels over to England, and he put his part down. When we received the tapes back, it just blew us all away. It was the biggest honor that we've ever received and probably will ever receive.” The track can be found on Rubyrhose's debut set, *Rise*, which was released Jan. 17 in Ireland on Island/Del Jam (the set below lists *Play in the U.S.*). Meanwhile, the band is on its way back home for some live showcase gigs. **NICK KELLY**

THIS YEAR'S MODEL: Carla Bruni, the Italian supermodel who is based in France, has sauntered off the catwalk and onto our record players. Her debut French chanson album, *Quelqu'un M'a Dit* (Someone Told Me), which was released at the end of last year, has sold more than 170,000 copies, achieving

“Oliver's Army.” Dobbyn's profile is currently high in New Zealand, as his 1988 hit “Loyal” has become the anthem of the New Zealand America's Cup defenders. Several shows were recorded, and Dobbyn's management says that a live album is a possibility. **DAVID NICKEL**

CHINA ROCKS: Trip-hop band **Morbéche** is to tour China as part of a U.K. government initiative to promote “originality, creativity, and innovation” in British design, arts, and music. The band, whose fourth album, *Charmango*, was released on EastWest last year (*Billboard*, June 28, 2002), has been sponsored by the British Council (the U.K.'s official cultural relations organization) to undertake a tour of five Chinese cities between March 4 and March 21. In Chongqing, the group will perform two free shows for 16,000 university students, while in Shanghai, Morbéche will open the International Fashion Festival. The band will also perform in Beijing, Guangzhou, and Shenzhen. It is understood to be the first time that several of the cities will have hosted a Western rock band. **ADAM WILLIAMSON**

Lavigne Extends Network's Reach

BY LARRY LEBLANC

TORONTO—Metaculturally reserved Canadian artist manager Terry McBride, CEO of Network Management, practically threw his body at the mention of his client Avril Lavigne. He says, "I've never been with a record [that's going] so fast."

Global branches of Lavigne's debut, *Let Go*, have reached 10 million units since its worldwide release by Arista in June 2002, including 5 million units in the U.S. and 700,000 units in her native Canada. Boosted by the singles "Complicated," "Skater Boi," and the current "I'm With You," Lavigne snared five Grammy Award and two Brit Award nominations. Lavigne embarked on a headlining tour of North America April 9 in Toronto, finishing May 17 in Philadelphia (see story, page 27). "This will be Avril's first tour," McBride says. "Everything before has been promotional stuff. She will step away from the spotlight after tour dates in Australia in the spring."

Three years ago, Lavigne sent demos to Mark Jovett, VP of international A&R/publishing of the management's affiliated label, Network Productions. He gave her a development deal. But when Arista A&R rep Ken Krongard came by a New York studio where the two were writing, he was so impressed with Lavigne that he returned with Arista president/CEO Antonio "LA" Reid. After the song "Complicated" was introduced to sign her. Later, he asked McBride to handle her management.

Reid says of Network: "What an incredible management company, and what an incredible roster."



McBride

McBride recalls, "I heard four songs and I was like, 'I love this. Now I understand what Mark saw in her.' He walked away [from Lavigne] only because I didn't want any conflict with her previous manager and Arista. We were breaking Dido."

McBride says that setting up Dido's *No Angel* on Arista in 2000 with BMG affiliates internationally made it easier to launch Lavigne abroad. "Dido was the first act we broke worldwide. The relationships we got in those countries with BMG benefited Avril. We've been able to take a worldwide approach [in the setup] while staying focused in North America."

McBride intends to use the same template to launch Sarah McLachlan's as-yet-untilted Arista album in the fall. "We're planning not to focus so much on North America for the first six months," he says. "We want to give her a fair shot internationally first."

Network Productions was founded in 1984 by McBride, Jovett, and Brad Saltzberg as a production company to relaunch the career of Jovett's promising group, Moe. It has since evolved into a label/publishing/management

mini-empire, with offices in Vancouver, Los Angeles, New York, and London. Network's label roster includes Canadian acts McLachlan, Martina Sorbara, March Ono, Tara MacLean, Delerium, and Cob.

Network Management, headed by McBride and its president Dan Fraser, handles ORO, MacLean, Chantal Kreviazuk, Barekned Ladies (BNL), Swollen Members, Treble Charger, and Goo, as well as U.S. act Slipknot. None the Richer (SNTR). It also co-manages Sum 41, Our Lady Peace, and Coldplay.

McBride continues to personally oversee the management of Lavigne, McLachlan, MacLean, and BNL. "Nothing here gets signed unless I like it personally," he says. "But I also want [the managers] to sign bands on their own, too." Recent signings include U.S. acts Moss Eisley (on Warner Bros.), Fischerspooner (Capitol), and Toby Lightman (Avala).

Network Productions is currently managed acts on its roster, the focus changed with the launch of Network Management in 1995, the signing of BNL in 1996, and the North American breakthrough of McLachlan's *Surfacing* album in 1997, coupled with an annual high-profile Lollapalooza festival, which ran from 1996 to 1999.

Lollapalooza earned plaudits and gave McBride—its co-creative producer—serious industry clout. Fraser says, "Lilith put the whole company on another level."

Reid concludes, "What an amazing career Terry has had. He's one of the industry's front runners and one of the future leaders of our business."

NEWSLINE...

U.K. retailer HMV Group has reported a better-than-expected 8.5% sales gain for the Christmas trading period and beat analysts' forecasts by swinging into the black in the 26 weeks ended Oct. 26, 2002. Pretax profits—including exceptional items—for the half-year were £6 million (\$9.6 million), against a loss of £15.9 million (\$25.4 million) in the same period of 2001. Sales rose 2.4% to £15.7 million (\$1.15 billion); comparable-store sales rose 1.6%. Operating profit was up 32.8% to £1.3 million (\$27 million). In a statement, HMV CEO Alan Giles says the retailer is "on track" to meet its financial targets. The half-year results included a charge of more than £36 million (\$57 million), most of which related to the flotation. HMV Europe again accounted for the lion's share of first-half revenue, with a 13.2% rise to £343.2 million (\$550 million) and 6% comparable-store sales growth. Operating profit rose 28.1% to £15.7 million (\$25.3 million). Problems continued at HMV's North America division, where revenue fell 8.8% in the half-year period to £87 million (\$107 million), led by a "severe decline" in Canada. North American operating losses rose 0.6% to £2.9 million (\$4.6 million). In Asia-Pacific, sales rose 3.9% to £129.4 million (\$207 million), while operating profit went from £1.3 million (\$2 million) to £1.6 million (\$2.5 million).

LAUS BRANDE

Warner Music Mexico managing director Mariano Pérez returns to Spain to take over as president of Warner Music Spain and Warner Music Portugal Saturday (1), executive VP of Warner Music Peru Ceca announced. Pérez was appointed to Mexico in 2000, when he was managing director of Warner Spain imprint DRO East West. His new post includes the presidency of DRO. Pérez replaces Saúl Tagarro, who retires at the end of this month after 20 years with Warner. Pérez's career began in 1981, when he founded indie label Cass, which soon merged with DRO. In 1993, Warner acquired DRO, and Pérez became managing director of DRO East/West. In 1995, Warner Music Spain's roster includes Alejandro Sanz, Café Quijano, and Presuntos Implicados.

HOWELL LLEWELLYN

Universal Music International has appointed Multimedia Records as its exclusive licensee for the territories of Serbia and Montenegro, formerly part of Yugoslavia. Based in Belgrade, Multimedia Records Serbia and Montenegro will be headed by managing director Rodoljub Stojanovic. Multimedia already holds the license for Slovenia, where it is based in the capital, Ljubljana.

TATYUM RESGIN

U.K. indie the Sanctuary Group outperformed expectations to report a 25.6% pretax rise in profits to £14.2 million (\$22.7 million) for the year ended Sept. 30, 2002. The London-based company saw revenue soar 44% to £1.18 million (\$188.8 million) on the back of strong sales of recorded music. Revenue from its record division topped £61 million (\$97.6 million), against £49 million in the previous year (or a 26% rise), buoyed by successful releases by such acts as Alison Moyet and the Strokes. Executive chairman Andy Taylor says the outlook for the coming year is "very positive," pointing to solid record and DVD releases scheduled throughout the year. He also pointed by tours and releases planned for a number of major artists handled through its artist services division.

LAUS BRANDE

Phillip Downer, currently managing director of retailer Borders' books and music division in the U.K., has been promoted to managing director/COO of Borders U.K., effective Feb. 1. The post, made vacant by the retirement of John Monk, sees Downer head a new-book management team with David Riley, currently head of U.K. operations for Gap (U.K.), joining the company March 1 as divisional director of Books Etc. and Louise Collinge, currently associate director of international marketing for Borders stores, appointed merchandise and marketing director of the Borders superstores division. Downer, who continues to have responsibility for the books and music division, reports to Ann Arbor, Mich.-based Vin Altruda, president of Borders International.

SAM ANDREWS

Jonas Silemark, president and founder of Swedish indie Bonnier Artnova Music Group, has been named president of Warner Music Scandinavia, effective Feb. 3. Warner Music International's affiliates in Sweden, Denmark, and Norway will report to Silemark, who will be based at Warner Music Sweden in Stockholm. Silemark reports to Warner Music Europe executive VP Gero Caccia. Ludvig Werners, CEO of Swedish music Web-site firm Pamestudies, replaces Silemark as president of Bonnier Artnova Music Group. Warner previously worked at MCA and Artnova Scandinavia.

JEFFREY DE MART

British, French Shine On 2002 Platinum Lists

BY PAUL SEXTON

LONDON—Since 1996—the year the International Federation of the Phonographic Industry (IFPI) Platinum Awards ceremony was first held—there has been as many qualifying records or artists as the one just ended. What's more, European music itself was the real winner.

Those are the headlines from the IFPI's end-of-term report regarding the awards for European shipments of 1 million or more albums. A new peak of 92 albums by 77 different artists rang the platinum bell in 2002, with a total of 105 awards. Twelve months earlier, the annual album total reached 87, which was then a record.

The figures represented especially good news for Europe's export market, which accounted for 57 of the 92 certified albums, or 62%. That was two points up on local acts' 2001 share. The only occasion on which that total of 57 has been bettered was in 1996, when the introductory awards covered a two-year period.

Two countries were represented in the 2002 certifications for the first time: Russia, via female duo Tatu's *2007/2008/m/h in the Wrong Lane* (Interscope, at 1 million) and Colombia, whose Shakira raced to 4 million shipments during the 12-month period with *Laundry Service* (Epic). And Canada contributed two new acts, with 29 awarded albums, more than half the total from the continent as a whole. Ireland provided six more titles, so that

the two markets between them claimed a 38% share, almost identical to that in 2001. The Beatles' *1* (Apple/Parlophone) advanced to 8 million shipments to lead the list of titles winning new awards. It was followed by the Spice Girls' *Spice* as the runner-up to Celine Dion's all-time Platinum Europe leader, *Let's Talk About Love*, currently at 9 million.

The U.K. also provided the most frequent contributor in terms of different titles: EMJ's Robbie Williams, who had four albums figuring in the monthly certifications during the year, with a current running total between the 13 million European shipments.

BPI chairman Peter Jamieson says, "The high number of IFPI Platinum awards for U.K. acts last year illustrates the popularity and diversity of British music and its position as the key repertoire source within Europe."

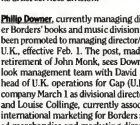
But the new star performers from Europe were French-signed acts. They provided a best-ever 11 award-winning albums, led by French-Canadian Columbia artist Celine and his disc *Je m'en fous* (A&M). That makes the country the second-best repertoire source in Europe and the single biggest contributor to a total of 19 non-English language albums recognized, the highest for four years.

The U.S. had 27 of the year's 92 platinum winners, or 29%, while Canada contributed 29. One of those, Alanis Morissette's *Jagged Little Pill* now sits joint third in the all-time leaders' board at 7 million, tied with Mavrick labelmate Madonna's *Music*.

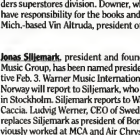


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SAM ANDREWS

Berlin Picks Up More Music-Biz Players

Relocation For MTV, IFPI Local Offices Spells Stronger Role For City In 2003

BY OLAF FURNISS

BERLIN—The German capital looks set to gain an even stronger role in the German music industry in 2003, with both MTV and the local office of the International Federation of the Phonographic Industry (IFPI) announcing plans to relocate to Berlin later this year. The moves follow both Sony and Universal migrating to the city in 2000 and 2002, respectively.

The latest moves are significant in one of the few international territories that does not have a centralized industry. They also reflect a continuing migration from Germany's traditional music base, Hamburg (*Billboard*, Aug. 24, 2002). The latter city currently hosts Warner Music, EMI Publishing, and Edel, plus a handful of respected independent labels.

Debate regarding migration to the capital has gone on in Germany since unification in 1990, but the reasons cited vary. For Cerd Gebhardt, president of the local IFPI branch and affiliated German label organizations Deutsche Phon Akademie and BfW, the reason for moving his 25-strong team clear with his label is "strong support" from the effects of CD-burning and illegal downloads, lobbying politicians is a priority, not least because the German government failed to ratify the European Copy-

PLAYERS AND PLACES

Where key German music-related companies are based:

Berlin

Sony, Universal, Motu, BMG Berlin, BMG Publishing, Virgin Labels, V2, MTV (moving this year)

Hamburg

Warner, EMI Publishing, Edel, MTV Pop Channel, Public-Propaganda (leading music-promotion company)

Munich

Virgin, Warner/Chappell, BMG (HQ), RTL II (TV)

Cologne

EMI, Roadrunner, Live/Combs, VIVA (TV), RTL (TV), Popkorn (trade fair)

right Directive in time for the Dec. 22, 2002, deadline (*Billboard*, Jan. 18).

Gebhardt says, "It doesn't really matter where a record company is based, but a lobbying organization has to be close to the decision-makers."

At MTV Germany, managing director Catherine Mühlemann cites other reasons for moving from the channel's current base in Munich. "Since joining MTV, my aim has been to make the channel a flexible, cost-effective, and hard-hitting concept," she says. "Centralization is crucial in order to achieve this."

Universal Germany chairman/CEO Tim Renner has also cited various factors for his company's move to

Berlin last year. These include the city's reputation as a cutting-edge artistic hub while it was affordable to relocate now while it was affordable than doing so in the future.

Virgin Germany's Munich-based president, Jeff Van Gier, casts doubt on claims that the capital boasts a superior pool of talent. "The successful artists originate from the provinces," he says, pointing to such top-selling acts as Herbert Grönemeyer, Westergaard, Jani Naider, and Die Toten Hosen.

And Peter James, president of German independent-label association the VUT, cautions, "Moving to Berlin is not [only] a matter of cost but more a matter of how long it takes a company to re-establish itself in a new place. This is not so difficult for an independent employing 20 people, but it is a problem for a company the size of, say, Universal."

In early December 2002, James' own organization announced the formation of the Labels Commission Berlin, which will represent the interests of smaller record companies, publishers, and promoters in the capital and the surrounding Brandenburg region. Yet while Berlin has attracted several key companies in the past three years, not everybody is convinced that it is the German mecca of music. Those based in other cities look set to stay put.

For example, the local Hamburg is still the No. 1 music city. "The German president Bernd Döpp says, 'The current discussion about 'Hamburg or Berlin' is exaggerated—as long as we have an A&R presence in Berlin, it is not necessary to move there.'"

New Copyright Law Would Affect NZ Music Biz

This story was prepared by John Ferguson in Auckland, New Zealand, and Christie Eliezer in Sydney.

As the year dawned, the subject of copyright legislation occupied the minds of key players in the music industries of New Zealand and Australia.

New legislation brought before the New Zealand parliament Dec. 17, 2002, by the government would provide a partial ban on parallel imports of films on video but stops short of offering similar protection for music.

A separate proposal from the New Zealand Ministry of Economic Development recommends the 1994 Copyright Act be changed, allowing consumers to make one copy of any sound recording. Following any submissions to the government on the discussion document proposing amendments to the act, a final report will be prepared later this year before the government decides on draft legislation.

Terence O'Neill-Joyce, CEO of labels body the Recording Industry Assn. of New Zealand (RIANZ), is against the copying amendment. "People have been working for years," he says. "But [the issue is] about the determination of what constitutes a legal copy, and we don't need any more blurring. It's hard enough as it is to get law enforcement to act."

That view is echoed by Roger Harper, Auckland-based CEO of 25-of-united national music retail chain CD Store/Planet Jack. "I don't think we would support [this proposal]," he says. "It just creates a gray area about what is legal and what's not."

The Dec. 17 legislation, the Copyright (Parallel Importation of Films and Onus of Proof) Amendment Bill 2002, would prohibit the import of films on DVD, VHS, and video-CD into New Zealand for nine months after a title's first international release. In 1998 the Copyright Act was amended, allowing overseas product to be imported without the consent of local copyright owners; since then, the creative businesses have lobbied to have the right made exempt. But while the government accepts that parallel importing has harmed the local film and video industries, it says there is no compelling evidence that music is suffering similarly.

Few New Zealand music retailers carry import DVDs. Although mass merchant the Warehouse—the country's biggest music retailer—par-

alle-imports some low-price music compilations. Indeed, many say they have no desire to sue music subject to the same exemptions as DVD, arguing that because local labels know merchants can legally import, they work harder on marketing their own product. The RIANZ insists parallel importing makes it easier for pirate products to come on the market.

According to the New Zealand government's Associate Commerce Minister, Judith Tizard, the new legislation addresses domestic and international concerns about copyright infringement. It contains, she notes, "changes to the 'onus of proof' targeted at those works that are most vulnerable to piracy, namely films, computer programs, and sound recordings."

O'Neill-Joyce concedes, "That is a very positive move [under the terms of the bill], a person who is bringing in potentially infringing products has got to prove that he has a right to bring it into New Zealand; that will make life a lot easier for us."

The bill will be discussed in parliament during the current term. Tizard says the New Zealand government continues to monitor the effects of parallel importing on the music industry. Meanwhile, in Australia, a coalition of copyright owners, including the Australian Music Publishers Assn., the Australian Screen Producers Assn. of Australia, and the Australian

Writers Guild, is lobbying the government to introduce a levy on all blank recording media, to compensate them for home copying. Under current law, all home copying is illegal, although consumers making copies for private use are not prosecuted.

In return for the levy, the coalition recommends that the Copyright Act be changed, allowing consumers to make noncommercial copies for personal use. In the early 1990s, a proposal to place a levy on audio tapes was deemed unconstitutional by the High Court. To get around that, it is proposed that consumers copying non-commercial copies, for example, their own wedding ceremony could claim a refund.

But the Australian Record Industry Assn. (ARIA) will not support the proposed levy—ARIA has long insisted it is an ineffective way of combating piracy. Instead, the Retailers Assn. claims the cost of collecting would outweigh any benefits.



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Ballroom Beats. Tone-Cool/Artemis recording artist Susan Tedeschi celebrated the release of her new set, *Wait for Me*, with a performance at New York's Bowery Ballroom. Tedeschi is nominated for a Grammy Award in the best female rock vocal performance category for the album's first single, "Alone." Pictured, from left, are Artemis marketing manager Jason Spiewak, Tone-Cool founder and CEO Richard Rosenblatt, Artemis president Daniel Glass, Tedeschi, and Artemis CEO/Chairman Danny Goldberg.



Far From Over. Singer Frank Stallone, left, who scored a top 10 hit in 1983 with "Far From Over," guest-starred on ABC TV's *Life With Bonnie*, which stars Bonnie Hunt, right, and airs on Tuesdays. Stallone played a big-band singer named Nicky Deuce. He will issue *In Love in Vain*, a big-band album, May 13 on Simba.

Double Justified. Justin Timberlake's *Justified* was recently certified double-platinum. The singer-songwriter, center, celebrates with, from left, Jive Records GM Tom Carrabba; his manager, Johnny Wright of Wright Entertainment Group; Jive Records president Barry Weiss; and Just-In-Time management representative Renee Earnest.



Remote Radio. Alanis Morissette performed a set at the Sirius Satellite Radio booth during the Consumer Electronics Show in Las Vegas.



Hands-Some. Kenny Chesney, left, retired his summer cover of the Georgia Satellites' "Keep Your Hands to Yourself" when he performed the song for the last time with the group's songwriter/frontman Dan Baird at the Gaylord Entertainment Center in Nashville. Chesney kicked off a new tour, *Margaritas n' Senoritas*, Jan. 16 and will appear on *Late Night With Conan O'Brien* Feb. 4.



Onstage Praise. Yolanda Adams appeared with Kirk Franklin at Universal Amphitheatre in Universal City, Calif. Pictured, from left, are ALW Entertainment president Al Wash, Adams' daughter, Taylor Ayanna; Adams; and House of Blues Concerts senior VP of special markets Emily Simonitsch.



Not Just for Teens Anymore. *Teen People* celebrated its fifth anniversary last month at the Ivar in Hollywood. Enjoying the event, from left, are *Teen People* publisher Paul Craine, Justin Timberlake of 'N Sync, *Teen People* managing editor Barbara O'Dair, and 'N Sync's Joey Fatone and JC Chasez.

RIAA Victory Vs. Verizon Could Spell More DMCA Action

Continued from page 3

DMCA, such Internet service providers (ISPs) as Verizon must turn over subscriber information of potential copyright infringers to the RIAA and other copyright holders without requiring them to file a lawsuit.

The landmark decision by U.S. District Court Judge John D. Bates holds that in response to an "information subpoena" that the RIAA served last summer, Verizon was obliged to identify a subscriber who has illegally made available more than 600 copyrighted music files via the Internet.

Verizon had argued that the subpoena to turn over the records under the DMCA is valid only when an ISP is hosting material, not when it is only providing Internet access as a passive conduit of data. Bates ruled that Verizon's position "would create a huge loophole in the DMCA that would prevent copyright infringement on the Internet."

Verizon attorney Sarah B. Deutsch says the company will appeal the case to the U.S. Court of Appeals for the District of Columbia Circuit before a three-judge panel after 30 days.

A presidential judge, Sherman says the ruling "validates the DMCA as the law of the land. We look forward to contacting the account-holder whose identity we were seeking so we can let them know that what they are doing is illegal."

Deutsch says, "We'd be quite upset if the RIAA were to begin an aggressive campaign against other companies that are also being targeted by at least allowing the Court of Appeals to resolve this issue."

A ROCK AND A HARD PLACE

Sherman tells *Billboard* that the RIAA does not have any plans yet to sue Verizon or other companies to cough up other customer identities. "There's no defined path," he says. "This will be just one more tool in the arsenal in addressing the piracy issue."

Sherman also discounts the notion that the ruling could flare up into a political mess. "There are people out there who want to reopen the DMCA, right? So any possible excuse that they have, they're going to use. All this really proves is that Congress established an expedited procedure to deal with blatant copyright infringement. It's been in effect since 1998, and it has not caused a problem because it hasn't been an abuse of it all this time."

He also says that the industry will move forward, despite efforts to paint its activities as anti-consumer. "Sales in this industry are being killed, so which unhappy place would we rather be in: being a problem or not being a problem? Our son is doing something illegal, or continuing to see sales go down the toilet [and] be unable to find any new talent or promote or market any new content on the roster and retail stores closing left

and right? Which would we prefer?"

Sherman maintains that the DMCA provisions dealing with subpoenas do not make any distinction between those who host alleged infringing material on their site or server and those who serve merely as a conduit. "The provision never drew a distinction between the ISP hosted the content or simply was a conduit for the content—and that's the only issue here," he adds. "I say this with great confidence, because we negotiated it."

One of the main parties to the negotiations between content providers and ISPs, Rep. Rick Boucher, D-Va., disagrees. "The DMCA clearly did not contemplate subpoenas in circumstances where the party who's sued does not maintain the material in question on its own computers or servers. The proper procedure under the DMCA would be a 'John Doe' lawsuit against the alleged infringer, and in the context of that lawsuit, subpoenas could be issued to the parties who would have the relevant information," Boucher also predicts. "I think the decision will be reversed."

The possible fight, observers say, hinges on two factors: whether the RIAA and record companies use the ruling selectively and judiciously to go after large-scale file-sharing infringers, and whether the opinion is upheld on appeal.

For its part, the RIAA says that the judge's ruling clearly states that there are no paid-for services, but that the ISPs in the DMCA's sections providing subpoenas to gain information to snare alleged abusers, including that of perjury for a company that requests the information not "in good faith."

The RIAA also points out that the person it wants information on is "an uploader, making 600 files available, not a downloader."



'We'd be quite upset if the RIAA were to begin an aggressive campaign against users without at least allowing the Court of Appeals to resolve this issue.'

—SARAH B. DEUTSCH,
VERIZON ATTORNEY

Deutsch says Verizon does not look forward to a legislative battle. "We'd like the courts to resolve this. As you know, legislation is a long and difficult and painful process. But if the consumers get a raw deal, I'm sure there'll be calls to make things right in the eyes of consumers."

Members of Congress, like the rest of the nation, now use the Internet daily at work and at home and are much more attuned to online activity now than they were when the DMCA was debated and crafted, especially to

matters relating to online privacy. And, as an observer noted, "many have telephone company and tech-corridor constituents back home."

Media Access Project president Andy Schwartzman says such companies will try to convince Congress that the ruling allows authorized "fishing expeditions," adding, "There's adequate remedies to go after illegal abusers without having to sweep in perfectly legitimate fair-use users in the process."

THE DMCA'S HISTORY

The DMCA was conceived in 1995 as a general-principles white paper from the Department of Commerce to allow the U.S. to join the World Intellectual Property Organization with digital-age copyright protections.

In the following years, hearings in the Senate and House aired the views of all involved parties and struggled to hammer out final provisions. One of the most contentious negotiations involved the issue of third-party infringement liability and the means to uncover infringers.

We spent years negotiating the DMCA," Deutsch says. "And for years, everyone knew what it meant. And until the RIAA brought this challenge, no one was using this subpoena process to seek the identities of people whose material didn't reside on the service provider's system or network. There wasn't [peer-to-peer] file sharing, so we didn't negotiate the DMCA, but there were things like file transfer protocol and attachments to e-mail, which are essentially the same thing. And people clearly understood the distinction between a 'conduit' and a 'hoster.'"

At the time, Deutsch, co-counsel of the Recording Artists' Coalition, says the artists' group is pleased with the rul-

ing. He echoes others in the industry who are beginning to consider pushing for a government levy on ISPs similar to the blank-tape levy instituted in the '80s to offset losses due to home copying and piracy.

"For the first time, a court has ruled that ISPs cannot simply stand by while rampant P2P activity is taking place," he says. "Hopefully, this will spur Congressional re-examination of the ISP's waiver of liability and perhaps move us toward implementation of an ISP levy or compulsory license."

But the first bill that address fair use and piracy will be considered in the new Congress. Boucher reintroduced his Digital Media Consumers' Rights Act Jan. 7; he says the bill will protect the fair-use rights of users of copyrighted material and thereby allow digital-media consumers to make copies for their personal convenience. Copying for commercial gain would still be prohibited.

The bill, H.R. 107, also addresses two key provisions of the DMCA that prohibit the circumvention of a technical protection measure guarding access to copyrighted material even if the purpose of the circumvention is to exercise consumer fair-use rights. The new bill would limit the scope of the prohibition to circumvention for the purpose of copyright infringement. Its co-sponsors are Reps. John Dingell, R-Calif.; Spencer Bachus, R-Ala.; and Patrick Leahy, D-Vt., who introduced the bill, which never made it out of the subcommittee in the last Congress.

Rep. Howard Berman, D-Calif., also plans to reintroduce a modified version of his bill that would allow content companies to employ such self-help technical measures as blocking—but sort of backing—up slow down or confuse peer-to-peer file sharing.

Biz Sings Her Praises As Rosen Plans RIAA Exit

Continued from page 3

and Kazaa. Her resignation announcement came one day after the RIAA scored a major victory over Internet service provider Verizon, when a U.S. District Court judge ruled that Verizon must turn over the name of a subscriber who had illegally downloaded music files (see story, front page).

Rosen tells *Billboard* she has thought about stepping down for more than a year in order to spend more time with her 4-year-old twins. She must turn over the name of a subscriber who had illegally downloaded music files (see story, front page).

"This is a wonderful job and a great institution. I really love every minute of it," she says. "I know people always think I should be miserable, but the DMCA was a great job. It's not a matter how good and how hard everybody works, the piracy problem is still bad. That's the part that hurts. The public attacks from the 'free music' crowd don't bother me; it rolls off. The

intra-industry disputes are disheartening, but in the grand scheme of things, I truly believe we have more in common than [we have] differences."

Her RIAA predecessor and International Federation of the Phonographic Industry chairman Jay Berman says, "I was deeply saddened to learn of Hilary's leaving. She has done an outstanding job for RIAA, often under the most difficult circumstances and with great grace. She is a fabulous colleague to work with, tireless and loyal. I treasure her as a friend."

Label heads were also quick to praise Rosen and the efforts she and the RIAA have put forth on their behalf. "Throughout her tenure, her insights, dedication, and passion have benefited everyone that loves music," Universal Music Group chairman/CEO Doug Morris says. "We are delighted that Cary Sherman has decided to remain as president of the RIAA, and we look forward to working with him in the years to come."

BMG chairman/CEO Rolf Schmidt-Holtz says, "Hilary has been a voice of strength, passion, and steadfastness during a tumultuous time for our industry."

EMI Recorded Music North America chairman/CEO David Muscarella says, "Hilary Rosen has been a tremendous advocate for the recorded-music industry. She has been incredibly effective in raising awareness about the important value and

impact that music has on our lives, our culture, and our economy. She has also been extremely influential in both transforming the music industry in the digital age and in fighting piracy."

Both Sony Music Entertainment (SME) and Warner Music Group (WMG) also praised Rosen. WMG chairman/CEO Roger Ames called her "a remarkable leader" and "a great person" upon her departure, "will take with her our appreciation, respect, and admiration."

SME executive VP Michele Anthony says, "Hilary has given our industry strong leadership on a broad range of complex and challenging issues and has achieved many accomplishments. While we respect her decision to step down by the end of the year, we will certainly miss working with her. We look forward to working with [Cary] as we continue to meet the challenges of a changing marketplace."

For all her strengths, Rosen's tenure at the RIAA was not controversy-free. In 1999, the RIAA was criticized by AFTRA, NARAS, ASCAP, BMI, recording artists, several congressmen, and prominent copyright lawyers for its role in adding an amendment to a bill that classified recordings as works for hire, which would allow the company to retain ownership of an artist's masters. After the bill was brought to light, a coalition of these groups appealed for Congress to repeal the amendment, which it did.

Even those who often found themselves on the opposite side of the issues from Rosen respected her tenacity.

"She's an extraordinarily bright woman," says Jay Cooper, co-counsel for the Recording Artists' Coalition, which has battled the RIAA over such issues as the length of artists' record contracts. "And she's a great advocate for artists."

Similarly, California State Sen. Kevin Murray (D-Culver City), says, "We've [an] ally [to her] as well as recently opposed to her. She's a passionate and staunch advocate for her constituency. I remain an admirer."

Others felt that Rosen was put in untenable positions. Artist manager Irving Azoff says, "Hilary did an admirable job with an impossible agenda." Manager Jim Guerinot agrees: "In all my dealings with Hilary, she always worked very hard to achieve consensus between disparate parties. Unfortunately, she was often the middle of a sea change, that too often left her refereeing mutual wrestling matches."

Rosen is slated to deliver the keynote speech at the National Assn. of Recording Merchandisers/Assn. for Independent Music convention March 17 in Orlando, Fla.

Additional reporting provided by Erik Gruenewald, Bill Holland, Carolyn Horwitz, and Gordon Masson.

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BETWEEN THE BULLETINS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter.

REWARDING AWARDS: The increased significance of music awards—even as ratings decline for some of these annual events—is not so much who wins or loses but which artists are able to translate a telecast's exposure into wins at the cash register. Following the 30th edition of the American Music Awards (AMA), 12 of 21 albums on The Billboard 200 by acts that either won trophies or played the Jan. 13 event on ABC see gains.

The largest spike of any AMA participant belongs to winner and presenter **Sheryl Crow**, who soars 109-60 with the big chart's Pace-setter award (up 71%), but it's safe to assume that most of her blast rose from her 60 *Minutes* profile, which aired on CBS one night before the awards show. Also rising by double-digit percentages in the wake of the show are **B2K** (34-28, up 14%), **Ashanti** (70-66, up 14%), and **Nickelback** (150-131, up 21%).

Ja Rule, who played the show, realizes a 3,000-unit increase (11-10). **Martina McBride**, who was gracious in accepting her first AMA, fetches a 5% gain (11-10 on Top Country Albums and 84-74 on the big chart). Co-host **Kelly Osbourne**, who sang, gets a 6% gain but is shy of a chart re-entry.

Still, there's never a guarantee that an awards show will kick-start an album, as seven AMA-featured titles in this issue's top 40 (at Nos. 6, 7, 9, 13, 16, 37, and 39) sell less than they did one week earlier. The largest slump among those belongs to **Shania Twain**, whose *UP!* falls by 27%, despite a cleverly staged rendition of the album's title track.

CHORUS LINE: Even before *Chicago* kicked up its heels at the Jan. 10 Golden Globe Awards, consumers flocked to the film's soundtrack, making it this issue's Hot Shot Debut (No. 4, 83,000 units). It's the first soundtrack from a filmed musical to reach the top 10 since *Moulin Rouge* spent nine weeks there in summer 2001 and is only the second album from a movie based on a Broadway musical to reach the top 10 in the past 25 years (see story, page 12, and Chart Beat, page 78).

SPANKED: Credit the "Spankin' New Bands" promotion of MTV and sister channel MTV2 for traction by five rock bands. During the week of Jan. 13-17, each act played one song on each chart network's show. **Stacy Farrow** then moved to MTV2 for a 30-minute set. The scheme springs **Good Charlotte** (25-12), **Simple Plan** (59-44), the **Used** (96-63), the



by Geoff Mayfield

Donnas (117-67), and **New Found Glory** (122-102), with spikes ranging from 27% for the last mentioned to 61% for the Donnas. Good Charlotte also grabs Greatest Gainer on Top Pop Catalog Albums (18-4, up 60%).

On another network, appearances on *Saturday Night Live* and *Dawg*, mentioned here last issue, help **Avril Lavigne** match her highest previous chart peak (3-2) while landing the big chart's Greatest Gainer cup with a 26% increase.

HOW FANS MEND BROKEN HEARTS: A run on **Bee Gees** albums emerged from the sudden and shocking news of Maurice Gibb's death (*Billboard*, Jan. 25). The 2001 collection *Their Greatest Hits—The Record re-enters* The Billboard 200 for the first time since last year's April 6 issue, with a five-week gain over prior-week sales. *One Night Only*, a live 1998 set, up 21%.



ran on HBO and PBS, sees a six-fold increase, good for No. 1 on Top Pop Catalog Albums, while the landmark *Saturday Night Fever* re-enters that list at No. 24 with a 241% increase. Combined, the three titles moved 35,000 copies during the tracking week.

EARLY TO RISE: We have frequently seen street-dance violations cause premature chart debuts on Top R&B/Hip-Hop Albums and have even seen a couple of cases when titles made early bows on The Billboard 200, but last week was the first time that street-dance was ever written into Top Country Albums. Stores in two mass-merchant chains jumped the gun on **Terri Clark's** fifth album, which, in its first full week of sales, rockets 72-5 on the country list while entering The Billboard 200 at No. 27. The tally of 33,000 units represents, by far, her biggest sales week ever.

Direct sales stir an early start for *Time Life's* new *Worship* CD *Cloud Sing* (No. 1 on Top Contemporary Christian and No. 106 on the big chart), with 99% of its sales coming from the TV-fed campaign and the remainder from Christian bookstore leaks. That album hits Christian and mainstream music stores Tuesday (28). And **Sister Hand** enters the big chart at No. 177, with 90% of its sum from venue sales and the rest via Web sites—the latter segment enough to land at No. 1 on Top Internet Album Sales.

Singles Minded.



by Silvio Pietrolunghe, Minal Patel, Wade Jensen

BUMPER CROP: "Bump, Bump, Bump" by **B2K** Featuring **P. Diddy** grinds its way to No. 1 on The Billboard Hot 100, with an audience spike of 8 million impressions to 111.8 million listeners. "Bump" dislodges Eminem's "Lose Yourself" after a 12-week run at No. 1. "Lose"



title since 1989, when **Phil Collins'** "Two Hearts" tumbled from the first rung to No. 10. "Lose" is one of three tracks to drop below the top five; '03 **Bonnie & Clyde**, by **Jay-Z** Featuring **Becky G** (5-6) and "Air Force Ones" by **Nelly** Featuring **Kanye West**, **Ali & Murphy Lee** (3-7) round out the trio. This is the largest displacement within the top five since the July 7, 2001, issue, when three tracks also made way for some new blood. The beneficiaries this issue are **Justin Timberlake's** "Cry Me a River," which moves 8-3 on gains of 11 million listener impressions; **Avril Lavigne's** "I'm With You," which jumps 7-4 and gains 7.3 million impressions; and "All I Have" by **Jennifer Lopez** Featuring **LL Cool J** (10-5, up 9.8 million).

AIN'T THAT SOMETHIN': Mark Wills' first multiple-week chart-topper on Hot Country Singles & Tracks establishes a new record for the most detections in a single week, as "19 Somethin'" garners 6,317 spins. Up 130 plays in its fourth week at No. 1, "Somethin'" beats the previous winner by 11 spins.

Wills' new total pushes the 6,306 detections logged by **Lonestar's** "I'm Already There" in the July 21, 2001, issue to second place, one rank ahead of the group's 1999 crossover ballad "Amazed," which posted 6,204 detections in its fifth of eight weeks at No. 1.

Elsewhere on Country Singles & Tracks, **Tim McGraw** and **Toby Keith** dominate the 60-position chart, accounting for 10% of the titles. McGraw's three titles include "Red Rag Top" (No. 19), "She's My Kind of Rain" (No. 38), and "Tiny Dancer" (No. 55). Keith also appears three times with "Who's Your Daddy" (No. 8), "Rock You Baby" (No. 37), and "Beer for My Horses" (No. 60). "Dancer" and "Horses" were performed as duets on

the recent American Music Awards with **Elton John** and **Willie Nelson**, respectively.

EQUALS A DOLLAR: 50 Cent takes a second

single into the top 10 of Hot R&B/Hip-Hop Singles & Tracks, as "Wanksta" climbs 12-8. This follows one week after the top 10 bow of "In Da Club," which earns a second consecutive Greatest Gainer/Airplay nod with a jump of 8.7 million listener impressions and moves 7-4. Although there have been more recent instances of artists making multiple appearances in the top 10 in a given week, the last time it was done by a solo artist without a guest vocalist was in the April 29, 2000, issue, when **Aaliyah's** "Try Again" and "I Don't Wanna" were at No. 7 and No. 10, respectively. By both of Aaliyah's tracks were from the soundtrack to her motion picture *Romeo Must Die*, while 50 Cent appears on the appearance of "Wanksta" on the multi-platinum *8 Mile* soundtrack.

The most recent artist with two tracks in the top 10 was **Nelly**. He accomplished this feat in the September 28, 2002, issue, with "Hot in Herre" and "Dilemma," though he was accompanied by **Kelly Rowland** on the latter track.

FLICKERING LIGHT: For the past seven weeks, "Gimme the Light" by **Sean Paul** has been listed twice on Hot 100 Singles Sales (and for seven of the past eight weeks on Hot R&B/Hip-Hop Singles Sales), once for its initial release on VP Records and once as a remix with **Busta Rhymes**, released by VP with Atlantic. At the time of the latter release, VP and WEA, Atlantic's distributor, had not reached an agreement on how to handle returns of VP's original release. That issue has now been settled, so the remixed version is now being tracked by Nielsen SoundScan into the original release. The combined sales of the two versions make it good for No. 22 on Hot 100 Singles Sales. It also re-enters the R&B/Hip-Hop Singles chart at No. 13.

ACRONYM ALERT: Commencing with this issue, we have added RRG (RCA Records) to all radio chart listings for J and RCA titles, to reflect the merging of both imprints' promotion and sales staffs.

FEBRUARY 1
2003

THE BILLBOARD 200

 Sales data compiled by
Nielsen SoundScan

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	2	NORAH JONES ▲ RCA 60251 00117 (R)	NUMBER 1 2 Weeks At Number 1 Come Away With Me	1	49	42	50	CHEVELLE ● Epic 60251 00117 (R)	Wonder Who's Next	14
2	3	3	AVRIL LAVIGNE ▲ Jive 60251 00117 (R)	Let Go	2	81	51	8	SOUNDTRACK Various Artists/Universal Music Group (R)	The Land Of The Giants: The Two Towers	43
3	4	4	DIXIE CHICKS ▲ Mercury Nashville 60251 00117 (R)	Home	1	52	55	10	THE ROOTS ● Jive 60251 00117 (R)	Phenomeny	23
4	NEW	1	HOT SHOT DEBUT ✓			53	52	12	FOO FIGHTERS ● Geffen 60251 00117 (R)	Dec By Dec	3
5	NEW	1	SOUNDTRACK Various Artists/Universal Music Group (R)	Chicago	4	54	48	7	NIRVANA ● Geffen 60251 00117 (R)	Nirvana	3
6	5	6	JENNIFER LOPEZ ▲ Epic 60251 00117 (R)	This Is Me...Then	2	55	49	18	BABY ● Jive 60251 00117 (R)	Birds	24
7	8	11	SOUNDTRACK ▲ Various Artists/Universal Music Group (R)	8 Mile	1	56	49	18	REE GEES ▲ Jive 60251 00117 (R)	Their Greatest Hits...The Record	49
8	11	11	MISSY ELLIOTT ▲ Jive 60251 00117 (R)	Under Construction	3	57	59	11	RASCAL FLATTS ▲ Jive 60251 00117 (R)	Meat	5
9	9	9	ALTAIYAH ▲ Jive 60251 00117 (R)	I Care 4 U	3	58	54	26	JAHEIM ● Jive 60251 00117 (R)	Suli Ghetti	8
10	10	10	CHRISTINA AGUILERA ▲ A&M 60251 00117 (R)	Stripped	2	59	54	8	RED HOT CHILI PEPPERS ▲ Geffen 60251 00117 (R)	By The Way	2
11	11	17	JAY-Z ▲ Roc-A-Fella 60251 00117 (R)	The Black Album	4	60	109	115	SUM 41 ● Island 60251 00117 (R)	Does This Look Infected?	32
12	12	12	JUSTIN TIMBERLAKE ▲ Jive 60251 00117 (R)	Justified	2	61	109	115	SHERRY CROW ▲ Jive 60251 00117 (R)	C'mon, C'mon	2
13	13	13	GOOD CHARLOTTE ▲ Geffen 60251 00117 (R)	The Young And The Hopeless	7	62	57	60	BUSTA RHYMES ● Jive 60251 00117 (R)	It Ain't Safe No More...	43
14	14	14	SHANIA TWAIN ● Mercury Nashville 60251 00117 (R)	Up!	1	63	56	10	DRU HILL ● Jive 60251 00117 (R)	Dru World Order	21
15	15	15	NELLY ▲ Jive 60251 00117 (R)	Nellyville	1	64	58	10	THE USED ● Mercury Nashville 60251 00117 (R)	The Used	63
16	16	16	KID ROCK ▲ Jive 60251 00117 (R)	Cocky	7	65	59	1	DISTURBED ● Jive 60251 00117 (R)	Believe	1
17	17	17	EMINEM ▲ Jive 60251 00117 (R)	The Eminem Show	1	66	70	63	BENZINO ● Mercury Nashville 60251 00117 (R)	Redemption	65
18	18	18	THE ROLLING STONES ▲ A&M 60251 00117 (R)	Forty Licks	2	67	117	6	ASHANTI ▲ Jive 60251 00117 (R)	Ashtani	1
19	19	19	NAS ▲ Jive 60251 00117 (R)	God's Son	12	68	61	6	THE DONNAS ● Atlantic 60251 00117 (R)	Spend The Night	67
20	20	20	VARIOUS ARTISTS ▲ Various Artists/Universal Music Group (R)	New! 11	2	69	68	6	SALIVA ● Jive 60251 00117 (R)	Back Into Your System	19
21	21	21	2PAC ● Various Artists/Universal Music Group (R)	Better Days	5	70	82	90	LIL' ROMEO ● New Line 60251 00117 (R)	Game Time	33
22	22	22	JOSH GROBMAN ● Jive 60251 00117 (R)	Josh Grobman	8	71	89	16	LIL' JON & THE EAST SIDE BOYZ ● Jive 60251 00117 (R)	Kings Of Crunk	15
23	23	23	ROD STEWART ▲ Jive 60251 00117 (R)	It Had To Be You...The Great American Songbook	4	72	89	16	VARIOUS ARTISTS ● Various Artists/Universal Music Group (R)	Dissonance: Superior Artists Sing Disney...Their Way!	61
24	24	24	JOHN MAYER ▲ Jive 60251 00117 (R)	Room For Squares	15	73	91	41	50 CENT ● Jive 60251 00117 (R)	Guess Who's Back?	72
25	25	25	TIM MCGRAW ▲ Jive 60251 00117 (R)	Tim McGraw And The Outlaw Country	2	74	91	41	ANDREA BOCELLI ● Polygram 60251 00117 (R)	Sentiments	12
26	26	26	ELVIS PRESLEY ▲ Jive 60251 00117 (R)	Elvis: 30 #1 Hits	1	75	91	41	MARTINA MCBRIDE ● Jive 60251 00117 (R)	Greatest Hits	5
27	27	27	SANTANA ▲ Jive 60251 00117 (R)	Shaman	1	76	88	91	CREED ▲ Jive 60251 00117 (R)	Weathered	1
28	28	28	TERRI CLARK ● Mercury Nashville 60251 00117 (R)	Pais To Kill	27	77	62	75	BARBRA STREISAND ● Columbia 60251 00117 (R)	Duets	38
29	29	29	BEK ● Jive 60251 00117 (R)	Pandemonium!	10	78	67	74	COMMON ● Jive 60251 00117 (R)	Electric Circus	47
30	30	30	COLDPLAY ● Capitol 60251 00117 (R)	A Rush Of Blood To The Head	5	79	65	70	JACK JOHNSON ● Jive 60251 00117 (R)	Brushfire Fairytales	34
31	31	31	3 DOORS DOWN ● Mercury Nashville 60251 00117 (R)	Away From The Sun	8	80	74	68	VANESSA CARLTON ● Jive 60251 00117 (R)	Be Not Nobody	5
32	32	32	PINK ▲ Jive 60251 00117 (R)	Misundeaded	6	81	80	81	LIL' COOL J ● Jive 60251 00117 (R)	Drive	1
33	33	33	ELTON JOHN ▲ Jive 60251 00117 (R)	Greatest Hits 1970-2002	12	82	77	75	ALAN JACKSON ▲ Jive 60251 00117 (R)	Drive	1
34	34	34	JAY-Z ▲ Roc-A-Fella 60251 00117 (R)	The Black Album	4	83	78	75	TONY BENNETT & K.D. LANG ● Jive 60251 00117 (R)	A Wonderful World	41
35	35	35	FATHI HILL ▲ Jive 60251 00117 (R)	Cry	1	84	78	75	FLEETWOOD MAC ● Jive 60251 00117 (R)	The Very Best Of Fleetwood Mac	12
36	36	36	TYRESA ● Jive 60251 00117 (R)	I Wanna Go These	35	85	76	77	SOUNDTRACK ● Various Artists/Universal Music Group (R)	Disney's Life & Stitches	11
37	37	37	AUDIOSLAVE ● Jive 60251 00117 (R)	Audioslave	7	86	79	107	CELINE DION ▲ Jive 60251 00117 (R)	A New Day Has Come	1
38	38	38	MARIAH CAREY ● Mercury Nashville 60251 00117 (R)	Charmbracelet	3	87	76	77	TONI BRAXTON ● Jive 60251 00117 (R)	More Than A Woman	13
39	39	39	KENNY CHESNEY ▲ Jive 60251 00117 (R)	No Shoes, No Shirt, No Problems	1	88	76	77	DIANA KRALL ● Jive 60251 00117 (R)	Live In Paris	18
40	40	40	MATCHBOX TWENTY ▲ Mercury Nashville 60251 00117 (R)	More Than You Think You Are	6	89	77	75	MICHELLE BRANCH ● Jive 60251 00117 (R)	The Spirit Room	28
41	41	41	VARIOUS ARTISTS ● Various Artists/Universal Music Group (R)	The Source Presents: Hip Hop Hits Vol. 6	35	90	78	92	NIVIA ● Jive 60251 00117 (R)	Nivea	89
42	42	42	SNOOP DOGG ● Jive 60251 00117 (R)	Paid The Cost To Be The Boss	12	91	70	70	TORI AMOS ● Jive 60251 00117 (R)	Scarlet's Walk	7
43	43	43	TOBY KEITH ▲ Jive 60251 00117 (R)	Unleashed	1	92	70	70	SEAN PAUL ● Jive 60251 00117 (R)	Dutty Rock	26
44	44	44	SYSTEM OF A DOWN ● Jive 60251 00117 (R)	Steal This Album!	15	93	70	70	SOUNDTRACK ● Various Artists/Universal Music Group (R)	Lizzie McGuire	61
45	45	45	SIMPLE PLAN ● Jive 60251 00117 (R)	No Fads, No Helicopters...Just Balls	44	94	70	70	VARIOUS ARTISTS ● Various Artists/Universal Music Group (R)	Swiss Beats Presents G.H.E.T. Stories	50
46	46	46	QUEENS OF THE STONE AGE ● Jive 60251 00117 (R)	Songs For The Deaf	17	95	81	86	SOUNDTRACK ● Various Artists/Universal Music Group (R)	XXX	9
47	47	47	PUDDLE OF MUDD ▲ Jive 60251 00117 (R)	Come Closer	9	96	70	70	DAVID GRAY ● Jive 60251 00117 (R)	A New Day At Midnight	17
48	48	48	PAC MCCAARTNEY ▲ Jive 60251 00117 (R)	Back In The U.S. Live 2002	8	97	66	62	504 BOYZ ● Jive 60251 00117 (R)	Belters	49
49	49	49	WHITNEY HOUSTON ▲ Jive 60251 00117 (R)	Just Whitney...	9	98	66	63	NO DOUBT ▲ Jive 60251 00117 (R)	Rock Steady	9

LAST WEEK	Sales data compiled by		Nielson SoundScan	Total*
	ARTIST	WEEKEND + NUMBERS (LAST WEEK - LABEL)		
		1 2 3 4 5 6 7 8 9 10 11 12		3 Weeks at No. 1
1	SUSAN TEDESCHI	1 2 3 4 5 6 7 8 9 10 11 12	Wait For Me	
2	STEVE RAY VAUGHAN AND DOUBBLE TROUBLE	1 2 3 4 5 6 7 8 9 10 11 12	The Essential Steve Ray Vaughan And Double Trouble	
3	DELBERT MCCLINTON	1 2 3 4 5 6 7 8 9 10 11 12	Room To Breathe	
4	SHEMEKIA COPELAND	1 2 3 4 5 6 7 8 9 10 11 12	Talking To Strangers	
5	ETTA JAMES	1 2 3 4 5 6 7 8 9 10 11 12	Love Songs	
6	TYRONE DAVIS	1 2 3 4 5 6 7 8 9 10 11 12	Love Line	
7	JOE BONAMASSA	1 2 3 4 5 6 7 8 9 10 11 12	So It's Like That	
8	WILLIE CLAYTON	1 2 3 4 5 6 7 8 9 10 11 12	Lost Mass Sealing	
9	ETTA JAMES & THE ROOTS BAND	1 2 3 4 5 6 7 8 9 10 11 12	Burnin' Down The House	
10	LITTLE MILKON	1 2 3 4 5 6 7 8 9 10 11 12	Spinner Mix	
11	JOHN LEE HOOKER & MUDDY WATERS	1 2 3 4 5 6 7 8 9 10 11 12	Winning Combinations	
12	DELBERT MCCLINTON	1 2 3 4 5 6 7 8 9 10 11 12	Nothing Personal	
13	DEREK CRAY	1 2 3 4 5 6 7 8 9 10 11 12	The Best Of Robert Cray: 20th Century Masters The Millennium Collection	
14	TAB BENNETT & JIMMY THACKERY	1 2 3 4 5 6 7 8 9 10 11 12	Whiskey Store	
15	STEVE RAY VAUGHAN AND DOUBBLE TROUBLE	1 2 3 4 5 6 7 8 9 10 11 12	Live At Montreux 1982 & 1985	

LAST WEEK		Saves data compiled by Nielsen SoundScan		Nielsen SoundScan	
		ARTIST	WEEKEND NUMBER/DISTRIBUTING LABEL	TITLE	
1	1	SEAN PAUL <i>My Way of Thinking</i>	51 NUMBER 1 51	10 Weeks At Number 1	Dutty Ruch
2	2	SHAGGY & THE PHONY REGGAE BROTHERS			Lucky Day
3	3	BENIEE MAN <i>Beniee Man's Greatest Hits</i>			Tropical Storm
4	4	VARIOUS ARTISTS <i>Reggae Gold</i>			Reggae Gold 2002
5	5	BOB MARLEY & THE WAILERS <i>Legend</i>			Legend (Deluxe Edition)
6	6	VARIOUS ARTISTS <i>Reggae Pulse: The Heartbeat Of Jamaica</i>			Reggae Pulse: The Heartbeat Of Jamaica
7	7	VARIOUS ARTISTS <i>Regga Danchall Anthems 2002</i>			Regga Danchall Anthems 2002
8	8	VARIOUS ARTISTS <i>Strictly The Best... Vol. 30</i>			Strictly The Best... Vol. 30
9	8	VARIOUS ARTISTS <i>Strictly The Best... Vol. 29</i>			Strictly The Best... Vol. 29
10	11	VARIOUS ARTISTS <i>Orwell: Greenpeace's Rhythms Against 427</i>			Orwell: Greenpeace's Rhythms Against 427
11	9	SIZZLA <i>Do Real Thing</i>			Do Real Thing
12	13	SHAGGY <i>Mr. Lover Lover (The Best Of Shaggy... Part 1)</i>			Mr. Lover Lover (The Best Of Shaggy... Part 1)
13	14	DAMIAN "JR. GONG" MARLEY <i>Halfway Train</i>			Halfway Train
14	15	LUCIANO <i>Serve Jah</i>			Serve Jah
15	16	BUJU BANTON <i>The Best Of Buju Banton</i>			The Best Of Buju Banton

Selling Top 100 Albums			
Sales data compiled by Nielsen SoundScan			
LAST WEEK	ARTIST / IMPRINT // NUMBER/DISTRIBUTING LABEL		Title
1	SOUNDTRACK The Number 1 The Soundtrack Polygram		4 Weeks at Number 1 Fido
2	BAHA MEN Real Gone Music		Greatest Movie Hits
3	THE CHEIFTEANS Polygram		Down The Old Plank Road! The Nashville Seasonings
5	ISRAEL KAMAKAWYO'OLE Polygram		Alone in a World
4	CIRQUE DU SOLEIL Polygram		Varekai
6	ORCHESTRA BAQBAB Polygram		Specialist In All Styles
7	SINEAD O'CONNOR Polygram		Sean-Na-Na
8	SOUNDTRACK Polygram		Aesthetics
9	SOUNDTRACK Polygram		Manzanow Wedding
9	VARIOUS ARTISTS Polygram		Red Hot + Rize Music & Spirit
12	YOUSOUU N'DOUR Polygram		Nothing's in Vein
13	CESARIA EVORA Polygram		The Very Best Of Cesaria Evora
14	SALIF KEITA Polygram		Mellon
11	BAHA MEN Polygram		Move It Like This
14	MANU CHAO Polygram		The Live Album

LAST WEEK		THIS WEEK		Singles data compiled by Nielsen SoundScan		Title	
		ARTIST		IMPACT & NUMBER OF WEEKS IN CHART		TITLE	
		NUMBER OF WEEKS IN CHART		LAST WEEK'S POSITION		WEEKS IN CHART	
1	1	VARIOUS ARTISTS	THE LOVE	1	1	Worship Together: I Could Sing Your Love Away	1
2	2	VARIOUS ARTISTS	THE LOVE	2	2	Worship Together: I Could Sing Your Love Away	2
3	3	MICHAEL W. SMITH	THE LOVE	3	3	Worship Together: I Could Sing Your Love Away	3
4	4	VARIOUS ARTISTS	THE LOVE	4	4	Worship Together: I Could Sing Your Love Away	4
5	5	MICHAEL W. SMITH	THE LOVE	5	5	Worship Together: I Could Sing Your Love Away	5
6	6	VARIOUS ARTISTS	THE LOVE	6	6	Worship Together: I Could Sing Your Love Away	6
7	7	MICHAEL W. SMITH	THE LOVE	7	7	Worship Together: I Could Sing Your Love Away	7
8	8	VARIOUS ARTISTS	THE LOVE	8	8	Worship Together: I Could Sing Your Love Away	8
9	9	MICHAEL W. SMITH	THE LOVE	9	9	Worship Together: I Could Sing Your Love Away	9
10	10	MICHAEL W. SMITH	THE LOVE	10	10	Worship Together: I Could Sing Your Love Away	10
11	11	KIRK FRANKLIN	THE RETURN OF KIRK FRANKLIN	11	11	The Return of Kirk Franklin	11
12	12	NICHOLE NORDEMAN	THE RETURN OF KIRK FRANKLIN	12	12	The Return of Kirk Franklin	12
13	13	P.O.D.	THE RETURN OF KIRK FRANKLIN	13	13	The Return of Kirk Franklin	13
14	14	LIFEHOUSE	THE RETURN OF KIRK FRANKLIN	14	14	The Return of Kirk Franklin	14
15	15	MICHAEL W. SMITH	THE RETURN OF KIRK FRANKLIN	15	15	The Return of Kirk Franklin	15
16	16	JUMP5	THE RETURN OF KIRK FRANKLIN	16	16	The Return of Kirk Franklin	16
17	17	LYNDA RANDEL	THE RETURN OF KIRK FRANKLIN	17	17	The Return of Kirk Franklin	17
18	18	RANDY TRAVIS	THE RETURN OF KIRK FRANKLIN	18	18	The Return of Kirk Franklin	18
19	19	MARY MARY	THE RETURN OF KIRK FRANKLIN	19	19	The Return of Kirk Franklin	19
20	20	FRED HAMMOND	THE RETURN OF KIRK FRANKLIN	20	20	The Return of Kirk Franklin	20
21	21	JOHN P. KEE & NEW LIFE	THE RETURN OF KIRK FRANKLIN	21	21	The Return of Kirk Franklin	21
22	22	HEZEKIAH WALKER & THE LOVE	THE RETURN OF KIRK FRANKLIN	22	22	The Return of Kirk Franklin	22
23	23	VARIOUS ARTISTS	THE RETURN OF KIRK FRANKLIN	23	23	The Return of Kirk Franklin	23
24	24	YOLANDA ADAMS	THE RETURN OF KIRK FRANKLIN	24	24	The Return of Kirk Franklin	24
25	25	THIRD DAY	THE RETURN OF KIRK FRANKLIN	25	25	The Return of Kirk Franklin	25
26	26	RELENT K	THE RETURN OF KIRK FRANKLIN	26	26	The Return of Kirk Franklin	26
27	27	AMY GRANT	THE RETURN OF KIRK FRANKLIN	27	27	The Return of Kirk Franklin	27
28	28	CHRIS TOMLIN	THE RETURN OF KIRK FRANKLIN	28	28	The Return of Kirk Franklin	28
29	29	SIXPENCE NONE THE RICHER	THE RETURN OF KIRK FRANKLIN	29	29	The Return of Kirk Franklin	29
30	30	STEVEN CURTIS CHAPMAN	THE RETURN OF KIRK FRANKLIN	30	30	The Return of Kirk Franklin	30
31	31	12 STONES	THE RETURN OF KIRK FRANKLIN	31	31	The Return of Kirk Franklin	31
32	32	VARIOUS ARTISTS	THE RETURN OF KIRK FRANKLIN	32	32	The Return of Kirk Franklin	32
33	33	KUTLESS	THE RETURN OF KIRK FRANKLIN	33	33	The Return of Kirk Franklin	33
34	34	TRINITY 5-7	THE RETURN OF KIRK FRANKLIN	34	34	The Return of Kirk Franklin	34
35	35	POINT OF GRACE	THE RETURN OF KIRK FRANKLIN	35	35	The Return of Kirk Franklin	35
36	36	KAREN CLARK-SMITH	THE RETURN OF KIRK FRANKLIN	36	36	The Return of Kirk Franklin	36
37	37	REBECCA ST. JAMES	THE RETURN OF KIRK FRANKLIN	37	37	The Return of Kirk Franklin	37
38	38	NEWSBOYS	THE RETURN OF KIRK FRANKLIN	38	38	The Return of Kirk Franklin	38
39	39	NEWSBOYS	THE RETURN OF KIRK FRANKLIN	39	39	The Return of Kirk Franklin	39
40	40	BEBO NORMAN	THE RETURN OF KIRK FRANKLIN	40	40	The Return of Kirk Franklin	40
41	41	TOBYMAC	THE RETURN OF KIRK FRANKLIN	41	41	The Return of Kirk Franklin	41
42	42	ZOEGRIG	THE RETURN OF KIRK FRANKLIN	42	42	The Return of Kirk Franklin	42
43	43	PILLAR	THE RETURN OF KIRK FRANKLIN	43	43	The Return of Kirk Franklin	43

LAST NAME		2 FIRST NAME	Artist		Song title		Album		Label		Year		Genre		Notes						
ARTIST			NAME		TITLE		ALBUM		LABEL		YEAR		GENRE		NOTES						
1	KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK				
2	MARY	MARY	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK				
3	FRED	HAMMOND	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK				
4	JOHN P. KEE	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	
5	HEZEKIAH	RAMON	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
6	VARIOUS	ARTISTS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
7	YOLANDA	ADAMS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
8	SHERCANE	GLORY	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
9	SMOKE	NORFOLK	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
10	THE	BUNDO BOYS OF ALABAMA	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
11	GEORGIA	MASS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
12	JUANITA	BYNUM	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
13	TRIN-LITE	5	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
14	KAREN	CLARK-SHEARD	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
15	DONALD	LAWRENCE	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
16	VARIOUS	ARTISTS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
17	DOOTIE	PEOPLES	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
18	DOUG	WELSH	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
19	PASTOR	RUBEN CALDWELL	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
20	DETRICK	DAVID	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
21	LUTHER	HARNES	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
22	DORINDA	CLARK COLE	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
23	MAURINE	BROWN CLARK	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
24	MARVIN	SAPP	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC																	ALC 1971				
25	MICHELLE	WILLIAMS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
26	THE	SHEPHERDS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
27	JEFF	MAJORS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
28	JOE	PAK	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
29	PASTOR	KEITH SMITH	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
30	ISABEL	AND NEW BREED	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
31	DR. CHARLES G. HAYES	THE COSMOPOLITAN WARRIORS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
32	BISHOP	TD JAKES	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
33	NORMAN	HATHORN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
34	THE	BUNDO BOYS OF ALABAMA	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
35	TONEK	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	
36	THE	CANTON SPIRITUALS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
37	CED	WINEANS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
38	YOLANDA	ADAMS	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
39	KIRK	WALHAM	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK	FRANKLIN	CO	WALKER	THE BROTHERS OF KIRK
The Gospel According to Jer. Chapter 1																					

BILLBOARD FEBRUARY 1, 2004

LAST WEEK		THIS WEEK		Saves date compiled by Nielsen SoundScan		Title	
				NUMBER 1		1 Week At Number 1	
				ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL	
1				1	1	1	1
1	5	1	1	1	1	1	1
2	1	2	2	2	2	2	2
3	4	3	3	3	3	3	3
4	18	15	15	4	4	4	4
5	2	1	1	5	5	5	5
6	7	3	3	6	6	6	6
7	3	2	2	7	7	7	7
8	12	6	6	8	8	8	8
9	10	8	8	9	9	9	9
10	1	1	1	10	10	10	10
11	6	10	10	11	11	11	11
12	23	11	11	12	12	12	12
13	11	13	13	13	13	13	13
14	11	9	9	14	14	14	14
15	19	15	15	15	15	15	15
16	10	17	17	16	16	16	16
17	20	16	16	17	17	17	17
18	16	20	20	18	18	18	18
19	13	13	13	19	19	19	19
20	17	16	16	20	20	20	20
21	21	21	21	21	21	21	21
22	25	25	25	22	22	22	22
23	19	19	19	23	23	23	23
24	24	24	24	24	24	24	24
25	6	24	24	25	25	25	25
26	24	27	27	26	26	26	26
27	29	29	29	27	27	27	27
28	30	30	30	28	28	28	28
29	23	33	33	29	29	29	29
30	40	40	40	30	30	30	30
31	36	40	40	31	31	31	31
32	27	26	26	32	32	32	32
33	12	48	48	33	33	33	33
34	32	47	47	34	34	34	34
35	37	34	34	35	35	35	35
36	31	22	22	36	36	36	36
37	33	31	31	37	37	37	37
38	40	—	—	38	38	38	38
39	39	39	39	39	39	39	39
40	39	37	37	40	40	40	40
41	35	28	28	41	41	41	41
42	30	42	42	42	42	42	42
43	41	35	35	43	43	43	43
44	38	43	43	44	44	44	44
45	38	43	43	45	45	45	45
46	48	—	—	46	46	46	46
47	34	—	—	47	47	47	47
48	40	—	—	48	48	48	48

[illegible]

LAST WEEK		2 WEEK AGO		Sales data compiled by Nielsen SoundScan		Title	
				WEEK NUMBER 1 GREATEST GAINER		WEEK 1	
				T.A.T.U.		200 KM/H In The Wrong Lane	
1	1	1	1	1	1	1	1
2	3	5	5	2	2	2	2
3	10	10	10	3	3	3	3
4	7	6	6	4	4	4	4
5	17	20	17	5	5	5	5
6	4	7	4	6	6	6	6
7	1	1	1	7	7	7	7
8	10	15	10	8	8	8	8
9	12	17	12	9	9	9	9
10	12	17	12	10	10	10	10
11	20	24	20	11	11	11	11
12	13	13	13	12	12	12	12
13	13	13	13	13	13	13	13
HOT SHOT DEBUT							
14	1	1	1	14	14	14	14
15	11	8	11	15	15	15	15
16	10	7	10	16	16	16	16
17	19	19	19	17	17	17	17
18	20	26	20	18	18	18	18
19	8	21	8	19	19	19	19
20	1	1	1	20	20	20	20
21	31	31	31	21	21	21	21
22	21	31	21	22	22	22	22
23	17	16	17	23	23	23	23
24	25	27	24	24	24	24	24
25	30	36	25	25	25	25	25
26	41	40	26	26	26	26	26
27	29	30	27	27	27	27	27
28	29	30	28	28	28	28	28
29	29	30	29	29	29	29	29
30	29	30	30	30	30	30	30
31	26	25	31	31	31	31	31
32	27	18	32	32	32	32	32
33	46	—	33	33	33	33	33
34	37	37	34	34	34	34	34
35	38	28	35	35	35	35	35
36	42	—	36	36	36	36	36
37	32	39	37	37	37	37	37
38	28	23	38	38	38	38	38
39	38	32	39	39	39	39	39
40	31	—	40	40	40	40	40
41	47	43	41	41	41	41	41
42	40	—	42	42	42	42	42
43	40	—	43	43	43	43	43
44	40	—	44	44	44	44	44
45	40	—	45	45	45	45	45
46	40	—	46	46	46	46	46
47	40	—	47	47	47	47	47
48	40	—	48	48	48	48	48
49	40	—	49	49	49	49	49
50	40	—	50	50	50	50	50

Sales data compiled by Nielsen SoundScan					
			ARTIST	TITLE	
LAST WEEK	THIS WEEK		WEEKS ON CHART	PEAK POSITION	CERTIFICATION
1	1	#1	LIL JON & THE EAST SIDE BOYZ	Kings Of Crime	5 Weeks At Number 1
2	4		50 CENT feat. Busta Rhymes, Nate Dogg, The Game, Redman, & Snoop Doggy Dogg	Guess Who's Back?	
3	7	#1	SUSAN TEDESCHI	Wait For Me	
4	3		LOUIE DEVITO	N.Y.C. Underground Party 5	
5	15		INTERPOL	Turn On The Bright Light	
6	2		DASHBOARD CONFESIONAL	MTV Unplugged V.2	
7	—	#1	SISTER HAZEL	Chasing Daylight	
8	12		TAKING BACK SUNDAY	Tell All Your Friends	
9	11		TRANSPLANTS	Transplants	
10	6		SUGARCULT	Start Static	
11	5		JIM CORNILEO	Wild Wrecking Entertainment Presents: WWE Anthology Soundtrack	
12	13		THE STREETS	Original Pirate Material	
13	4		NICKEL CREEK	This Side	
14	11		ROYCE DA 5'9"	Rock City	
15	8		INSANE CLONING POSSE	The Wrath: Shangri-La	
16	21		THE ALL-AMERICAN REJECTS	The All-American Rejects	
17	14		EVA CASASSY	Imagine	
18	—		BUCK HOWDY	Skidaddle!	
19	38		THE RAVENSTONES	Whip Cr (EP)	
20	—		PAUL WELLER	Illumination	
21	17		DEFAULT 7	The Fallout	
22	24		DA HEADBUSTERS	Dirt's How It Happen To	
23	19		JOAN SEABASTIAN	Afortunado	
24	22		SHEKHAN GLORY MINISTRY	Praise Is What I Do	
25	18		DASHROD CONFESIONAL	The Places You Know Can't Fear The Music	
26	29		THEIVERY CORPORATION	The Highest Man In Babylon	
27	20		KHIA FEATURING DSD	Thug Misses	
28	24		NEW BROADWAY CAST RECORDING	Flower Drum Song	
29	21		THURSDAY	Full Collapse	
30	28		RIGHT EYES	If Only The Story Is In The Sky, Keep Your Ear To The Ground	
31	40		GORGIA MASS CHOIR	I Owe You The Prize	
32	30		AIMEE MANN	Lost In Space	
33	22		JUNI LITA BYNUM	Behind The Veil: Morning Glory 2	
34	22		JUSTON	Corporate America	
35	23		VARIOUS ARTISTS	Vans Warped Tour 2002 Compilation	
36	—		SPOON	Kill The Moonlight	
37	33		PRETENDERS	Loose Screw	
38	36		YANG YOUNG THINGS	Allies: The Return Of The Yang Young Things	
39	31		DELBERT MCCLINTON	Room To Breathe	
40	—		LIL ROS	The Album	
41	—		VARIOUS ARTISTS	Urban...Chilled CD	
42	38		VARIOUS ARTISTS	Reggae Gold 2002	
43	32		FLEETING MOLLY	Drunken Lullabies	
44	37		STEVE EARLE	Jerusalem	
45	—		SOLOMON BURKE	Don't Give Up On Me	
46	—		ISRAEL KAJAMA/WWOOLCO	Alone In The World	
47	—		VARIOUS ARTISTS	Ty: Q&A: Top 40 All-Time Favorite TV Moments	
48	—		HOT HOT HEAT	Make Up The Breakdown	
49	—		DISTILLERS	Sing Sin Death House	
50	—		VARIOUS ARTISTS	Ultimate Power Of Love	

FEBRUARY 1 2003 **Billboard** MODERN ROCK TRACKS™

Surgeplay monitored by 

DATE	TITLE	ARTIST
1	101 - NUMBER 1	1 Week At Number 1
2	ALWAYS	Salt-n-Pepa
3	NO ONE KNOWS	Quincy Of The Stamp Affair
4	ALL MY LIFE	For Fighters
5	WHEN I'M GONE	3 Doors Down
6	THE RED LIE	Cherelle
7	FINE AGAIN	Southy
8	HONESTLY	Zion
9	STILL WAITING	Sam Smit
10	YOU KNOW YOU'RE RIGHT	Nippon
11	CAN'T STOP	Real Hot Dicks
12	POISON	Reynold
13	INNERVISION	System Of A Down
14	CLOCKS	Culpey
15	SWING, SWING	The All-American Rascals
16	SHE HATES ME	Exile
17	PRAYER	Flavio
18	BOTHER	Shane Star
19	COCHISE	Autobust
20	BEST OF MY LIFE	Whorlton Lee
21	DIAMONDS AND GUNS	► IMPPOWER ◀
22	DOWN	► IMPPOWER ◀
23	A PRAISE CHORUS	► IMPPOWER ◀
24	THINGS LIKE THIS	► IMPPOWER ◀
25	TIME KILL OFF	► IMPPOWER ◀
26	REMEMBER	► IMPPOWER ◀
27	RUNNING FROM ME	► IMPPOWER ◀
28	LOOK YOURSELF	► IMPPOWER ◀
29	MY GODDESS	► IMPPOWER ◀
30	HEADSTRONG	► IMPPOWER ◀
31	THE ANTHEM	► IMPPOWER ◀
32	SAVE YOU	► IMPPOWER ◀
33	LIKE A STONE	► IMPPOWER ◀
34	BRING ME TO LIFE	► IMPPOWER ◀
35	LIFESTYLES OF THE RICH AND FAMOUS	► IMPPOWER ◀
36	HARDER TO BELIEVE	► IMPPOWER ◀
37	WEATHERED	► IMPPOWER ◀
38	NOT FALLING	► IMPPOWER ◀
39	OUTTAWAY	► IMPPOWER ◀
40	THE ART OF LOVING	► IMPPOWER ◀
41	VOLVO DRIVING SOCCER MOM	► IMPPOWER ◀

FEBRUARY 1 2003 **Billboard** **MAINSTREAM ROCK TRACKS**...

Air play monitored by NAB

LAST	TITLE	ARTIST (PROMOTION/Label)	Debut	Artist
1	WHEN I'M GONE	WENDY CLARK (Capitol)	10 December 1967	16 Weeks at Number 1 2 Doors Down
2	ALWAYS	THE 5th WAVE (Capitol)	17 December 1967	Sales
3	THE RED	THE 5th WAVE (Capitol)	17 December 1967	Download
4	FINE AGAIN	THE 5th WAVE (Capitol)	17 December 1967	Seether
5	COCHISE	THE 5th WAVE (Capitol)	17 December 1967	Audioactive
6	ALL MY LIFE	THE 5th WAVE (Capitol)	17 December 1967	Four Fingers
7	WEATHERED	THE 5th WAVE (Capitol)	17 December 1967	Cord
8	BOTHER	THE 5th WAVE (Capitol)	17 December 1967	Steve Sar
9	POEM	THE 5th WAVE (Capitol)	17 December 1967	Target
10	PLAYER	THE 5th WAVE (Capitol)	17 December 1967	Disturbed
11	NO ONE KNOWS	THE 5th WAVE (Capitol)	17 December 1967	Queens Of The Stone Age
12	DOWN	THE 5th WAVE (Capitol)	17 December 1967	Socialism
13	YOU KNOW YOUR RIGHT	THE 5th WAVE (Capitol)	17 December 1967	Nirvana
14	SHE HATES ME	THE 5th WAVE (Capitol)	17 December 1967	Puddle Of Nudd
15	SEMI-ALIVE	THE 5th WAVE (Capitol)	17 December 1967	Disturbed
16	INVERSION	THE 5th WAVE (Capitol)	17 December 1967	System Of A Down
17	AERIALS	THE 5th WAVE (Capitol)	17 December 1967	System Of A Down
18	HEADSTRONG	THE 5th WAVE (Capitol)	17 December 1967	Airpower
19	NOT FALLING	THE 5th WAVE (Capitol)	17 December 1967	Trist
20	DO YOU CALL MY NAME	THE 5th WAVE (Capitol)	17 December 1967	Madvayne
21	MY GOODNESS	THE 5th WAVE (Capitol)	17 December 1967	RA
22	HONESTY	THE 5th WAVE (Capitol)	17 December 1967	Zwan
23	CAN STOP	THE 5th WAVE (Capitol)	17 December 1967	Red Hot Chili Peppers
24	SAVE YOU	THE 5th WAVE (Capitol)	17 December 1967	Pearl Jam
25	WON'T BACK DOWN	THE 5th WAVE (Capitol)	17 December 1967	Crust
26	SOUL CREATION	THE 5th WAVE (Capitol)	17 December 1967	Five
27	RUNNING FROM ME	THE 5th WAVE (Capitol)	17 December 1967	Travis
28	BULLDOZER	THE 5th WAVE (Capitol)	17 December 1967	Pacific
29	MAKE UP YOUR MIND	THE 5th WAVE (Capitol)	17 December 1967	Theory Of A Deadman
30	POUR LETTER WORD	THE 5th WAVE (Capitol)	17 December 1967	Orf Legend
31	TAKE IT OFF	THE 5th WAVE (Capitol)	17 December 1967	The Evens
32	FATHER	THE 5th WAVE (Capitol)	17 December 1967	Opus
33	ALONE I BREAK	THE 5th WAVE (Capitol)	17 December 1967	Kush
34	TIMES LIKE THIS	THE 5th WAVE (Capitol)	17 December 1967	Four Fingers
35	LIKE A STONE	THE 5th WAVE (Capitol)	17 December 1967	Autism
36	GET UP	THE 5th WAVE (Capitol)	17 December 1967	Nose Thru
37	BREATHING	THE 5th WAVE (Capitol)	17 December 1967	Stevie N
38	DRIVEN	THE 5th WAVE (Capitol)	17 December 1967	Don't Make
39	NOTHING CAN COME BETWEEN US	THE 5th WAVE (Capitol)	17 December 1967	Theory Of A Deadman
40	MOON OF KNOWLEDGE	THE 5th WAVE (Capitol)	17 December 1967	Bliss Theory

FEBRUARY 1 2003 **Billboard**™ ADULT CONTEMPORARY™

As played in concert with  Naxos

DATE	TITLE	ARTIST/PERFORMER (AGE)	PERIOD	Artist
		NUMBER 1	12 Weeks At Number 1	
1	CRY	BRANDY		Faith Hill
2	CAN'T STOP LOVING YOU	ALAN TRAVIS		Phil Collins
3	THE GAME OF LOVE	ARTIST		Santana Featuring Michelle Branch
4	A THOUSAND MILES	MARK TAPERFORD		Vanessa Carlton
5	LANDSIDE	WENDY ANDERSON		Dave Clark 5
6	SOAK UP THE SUN	ANDERSON		Sheryl Crow
7	SUPERMAN (IT'S NOT EASY)	ANDERSON/COLUMBIA		Five For Fighting
8	A MOMENT LIKE THIS	SCOTT		Ruby Amanah
9	HERO	ANDERSON		Enrique Iglesias
10	I'M GONNA GETCHA GOOD!	ANDERSON/COLUMBIA		Shania Twain
11	FOREVER FOR YOU	ANDERSON		Daryl Hall John Dentes
12	LIFE GOES ON	ANDERSON		LeAnn Rimes
13	BEAUTIFUL	SCOTT		Christina Aguilera
14	COMPLICATED	ARTIST		Avril Lavigne
15	THESE FOOLISH THINGS	ANDERSON		Red Stewart
16	AT LAST	ANDERSON		Celine Dion
17	WHEN YOU LIE NEXT TO ME	ANDERSON		Kellie Coffey
18	DON'T KNOW WHY	BLAKE JOHNSON		Norah Jones
19	THROUGH THE RAIN	ANDERSON/COLUMBIA		Mariah Carey
20	YOU AREN'T HALLUCINATING	ANDERSON		Jim Brickman Featuring Jane Krakowski
21	FATHER AND DAUGHTER	ANDERSON		Paul Simon
22	HEAVEN	ANDERSON		De Sany & Yano Featuring Red
23	WHENEVER YOU'RE READY	COLUMBIA		James Taylor
24	IS ONLY	ANDERSON		Janet Jackson
25	YOUR BODY IS A WONDERLAND	ANDERSON/COLUMBIA		John Mayer
26	SABIES	ANDERSON/ANDERSON		Regina Hatten
27	I WANT IT ALL	ANDERSON/ANDERSON		Benny Marsden
28	I LOVE A WHILE	ANDERSON		Uncle Kracker
29	I DROVE ALL NIGHT	ANDERSON		Celine Dion
30	ALL BECAUSE OF YOU	ANDERSON		Chris Emerson

FEBRUARY 1
2003 **Billboard**™ ADULT TOP 40 TRACKS.

Airplay monitored by

LAST	TITLE	ARTIST (ORIGINAL LABEL)	NUMBER	ARTIST
1	THE GAME OF LOVE	ARTISTS	1	17 Shenna & Arnel Santana Featuring Michelle Branch
2	UNDERNEATH IT ALL	ARTISTS	2	18 No Doubt Featuring Lady Saw Drive-By Truckers
3	LANDSLIDE	ARTISTS	3	19 Jimmy Fallon Jimmy Fallon
4	YOUR BODY IS A WONDERLAND	ARTISTS	4	20 Matchbox Twenty Matchbox Twenty
5	DISEASE	ARTISTS	5	21 Uncle Kracker Uncle Kracker
6	I'M A LITTLE WHILE	ARTISTS	6	22 Larry LaPrade Larry LaPrade
7	IN WITH YOU	ARTISTS	7	23 David David
8	ONE LAST BREATH	ARTISTS	8	24 Kid Rock Featuring Sheryl Crow Kid Rock
9	PICTURE	ARTISTS	9	25 Larry LaPrade Larry LaPrade
10	COMPLICATED	ARTISTS	10	26 Dave Matthews Band Dave Matthews Band
11	WHERE ARE YOU GOING	ARTISTS	11	27 Dave Matthews Band Dave Matthews Band
12	DON'T KNOW	ARTISTS	12	28 Nelly Nelly
13	A SORTA FAIRTALE	ARTISTS	13	29 Tim Arnes Tim Arnes
14	A THOUSAND MILES	ARTISTS	14	30 Vanessa Carlton Vanessa Carlton
15	I'M STILL HERE (JIM'S THEME)	ARTISTS	15	31 John Reznik John Reznik
16	SPIN	ARTISTS	16	32 Libby Libby
17	WHEN I'M GONE	ARTISTS	17	33 Dave Matthews Band Dave Matthews Band
18	GREY STREET	ARTISTS	18	34 Drive-By Truckers Drive-By Truckers
19	BEAUTIFUL	ARTISTS	19	35 Drive-By Truckers Drive-By Truckers
20	THE ZEPHYRUS	ARTISTS	20	36 Red Hot Chili Peppers Red Hot Chili Peppers
21	BIG YELLOW TALK	ARTISTS	21	37 Counting Crows Counting Crows
22	EVERYTHING	ARTISTS	22	38 Stereo Force Stereo Force
23	DON'T STOP DANCING	ARTISTS	23	39 David David
24	MISUNDERSTOOD	ARTISTS	24	40 Ben & Ben Ben & Ben
25	THINKING OVER	ARTISTS	25	41 Dave Grover Dave Grover
26	BROTHER	ARTISTS	26	42 Shavo Dore Shavo Dore
27	FREEZE	ARTISTS	27	43 Pay The Girl Pay The Girl
28	RUBBLETOTS	ARTISTS	28	44 Jack Johnson Jack Johnson
29	CLOCKS	ARTISTS	29	45 Cockdilly Cockdilly
30	JUST LIKE A FILL	ARTISTS	30	46 Pink Pink
31	SHE WALKS ME	ARTISTS	31	47 Puddle 8 Motel Puddle 8 Motel
32	INSIDE OUT	ARTISTS	32	48 Vainona Vainona
33	BREATHE IN	ARTISTS	33	49 Fanny Fanny Fanny Fanny
34	IS GONNA GETCHA GOOD	ARTISTS	34	50 Shanna Truan Shanna Truan
35	GET AWAY	ARTISTS	35	51 Virginia Virginia
36				52 Little Rock Franchise Little Rock Franchise

Competed from a national sample of surveying supplied by Nielsen Broadcast Data Systems' Radio Track service. 100+ stations, 87 modern rock stations, 67 modern rock stations, 80 adult contemporary stations and 90 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of mainstream Top 40 stations, Top 40 Adult Top 40 stations. The Top 40 Tracks chart is broadcasted Monday through Thursday at 24 hours a day every week. Top 40 Tracks serves as a useful tool for artists and record labels in determining their current market position, tracks with increase in detections over the previous week are believed indicators of chart movement. A recent example of this can be seen in the chart below where the top 10 songs in the Top 40 Tracks chart were all appearing in the top 10 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks ranked #1). * Nielsen's copyright © 2003, VNU Business Media, Inc. All rights reserved.

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FEBRUARY 1 2003 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
1	1	Bump, Bump, Bump	THE NOTORIOUS B.I.G. (A&M)	23	33	Picture	ANTONIO CARLOS JOSE (COLUMBIA)	53	53	Always	THE NOTORIOUS B.I.G. (A&M)
2	2	Beautiful	THE NOTORIOUS B.I.G. (A&M)	22	22	I Should Be	THE NOTORIOUS B.I.G. (A&M)	42	43	Who's Your Daddy?	ANGEL (JIVE)
3	3	Cry Me A River	THE NOTORIOUS B.I.G. (A&M)	21	21	Family Portrait	THE NOTORIOUS B.I.G. (A&M)	61	61	All The Things She Said	ASIAN KUNG-FU GENERATION (JIVE)
4	9	All I Me	THE NOTORIOUS B.I.G. (A&M)	20	20	When I'm Gone	THE NOTORIOUS B.I.G. (A&M)	54	54	Superman	THE NOTORIOUS B.I.G. (A&M)
5	7	I'm With You	THE NOTORIOUS B.I.G. (A&M)	19	19	Lifestyles Of The Rich And Famous	THE NOTORIOUS B.I.G. (A&M)	55	55	All My Life	THE NOTORIOUS B.I.G. (A&M)
6	5	10 Bounce & Clyde	THE NOTORIOUS B.I.G. (A&M)	18	18	The Baby	THE NOTORIOUS B.I.G. (A&M)	51	51	Bounce	THE NOTORIOUS B.I.G. (A&M)
7	3	Air Force Ones	THE NOTORIOUS B.I.G. (A&M)	17	17	Made You Look	THE NOTORIOUS B.I.G. (A&M)	58	58	Back Of Your Head	THE NOTORIOUS B.I.G. (A&M)
8	13	Moskowitz	THE NOTORIOUS B.I.G. (A&M)	16	16	Felous	THE NOTORIOUS B.I.G. (A&M)	59	59	The Road	THE NOTORIOUS B.I.G. (A&M)
9	10	Miss You	THE NOTORIOUS B.I.G. (A&M)	15	15	Full Into Me	THE NOTORIOUS B.I.G. (A&M)	60	60	Blower Me Up (With Her Love)	THE NOTORIOUS B.I.G. (A&M)
10	2	Love Yourself	THE NOTORIOUS B.I.G. (A&M)	14	14	She'll Leave You With A Smile	THE NOTORIOUS B.I.G. (A&M)	62	62	No One Knows	THE NOTORIOUS B.I.G. (A&M)
11	11	Don't Mess With My Man	THE NOTORIOUS B.I.G. (A&M)	13	13	Paradise	THE NOTORIOUS B.I.G. (A&M)	60	60	Fine Again	THE NOTORIOUS B.I.G. (A&M)
12	12	Leadside	THE NOTORIOUS B.I.G. (A&M)	12	12	I Just Wanna Be Me	THE NOTORIOUS B.I.G. (A&M)	66	66	I Wish You'd Stay	THE NOTORIOUS B.I.G. (A&M)
13	6	Work It	THE NOTORIOUS B.I.G. (A&M)	11	11	Do That	THE NOTORIOUS B.I.G. (A&M)	63	63	Breakthroughville	THE NOTORIOUS B.I.G. (A&M)
14	25	In Da Club	THE NOTORIOUS B.I.G. (A&M)	10	10	Satisfaction	THE NOTORIOUS B.I.G. (A&M)	64	64	Angel	THE NOTORIOUS B.I.G. (A&M)
15	26	The Game Of Love	THE NOTORIOUS B.I.G. (A&M)	9	9	Something	THE NOTORIOUS B.I.G. (A&M)	71	71	Come Close To Me	THE NOTORIOUS B.I.G. (A&M)
16	20	Ignition	THE NOTORIOUS B.I.G. (A&M)	8	8	Something	THE NOTORIOUS B.I.G. (A&M)	72	72	Unusually Unusual	THE NOTORIOUS B.I.G. (A&M)
17	16	She Hates Me	THE NOTORIOUS B.I.G. (A&M)	7	7	You Can't Hide Beautiful	THE NOTORIOUS B.I.G. (A&M)	73	73	Clocks	THE NOTORIOUS B.I.G. (A&M)
18	26	Gossip Folks	THE NOTORIOUS B.I.G. (A&M)	6	6	Cry	THE NOTORIOUS B.I.G. (A&M)	67	67	You Know You're Right	THE NOTORIOUS B.I.G. (A&M)
19	14	Jeany From The Block	THE NOTORIOUS B.I.G. (A&M)	5	5	How You Donez Art Like That	THE NOTORIOUS B.I.G. (A&M)	68	68	Travelin' Soldier	THE NOTORIOUS B.I.G. (A&M)
20	19	Thugs Messes	THE NOTORIOUS B.I.G. (A&M)	4	4	These Days	THE NOTORIOUS B.I.G. (A&M)	70	70	Tellin' To Me	THE NOTORIOUS B.I.G. (A&M)
21	26	Winkles	THE NOTORIOUS B.I.G. (A&M)	3	3	Tell Me (What's Goin' On)	THE NOTORIOUS B.I.G. (A&M)	71	71	Is A Little While	THE NOTORIOUS B.I.G. (A&M)
22	21	10 Something	THE NOTORIOUS B.I.G. (A&M)	2	2	Make It (What's Goin' On)	THE NOTORIOUS B.I.G. (A&M)	75	75	One Of These Days	THE NOTORIOUS B.I.G. (A&M)
23	18	Don't Mess With My Man	THE NOTORIOUS B.I.G. (A&M)	1	1	When The Last Time	THE NOTORIOUS B.I.G. (A&M)	76	76	Can I Get Things Different	THE NOTORIOUS B.I.G. (A&M)
24	23	Your Body Is A Wonderland	THE NOTORIOUS B.I.G. (A&M)	0	0	When The Last Time	THE NOTORIOUS B.I.G. (A&M)	77	77	Let's Stop Laying Low	THE NOTORIOUS B.I.G. (A&M)
25	17	Underneath It All	THE NOTORIOUS B.I.G. (A&M)	0	0	When The Last Time	THE NOTORIOUS B.I.G. (A&M)	78	78	Can I Get Things Different	THE NOTORIOUS B.I.G. (A&M)

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FEBRUARY 1 2003 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
1	1	Pictures	THE NOTORIOUS B.I.G. (A&M)	23	23	Don't Stop Dancin'	THE NOTORIOUS B.I.G. (A&M)	51	45	Anytime (Men Are From Mars)	THE NOTORIOUS B.I.G. (A&M)
2	2	Ignition	THE NOTORIOUS B.I.G. (A&M)	22	22	Under God	THE NOTORIOUS B.I.G. (A&M)	52	61	Paradise	THE NOTORIOUS B.I.G. (A&M)
3	3	One Another Day	THE NOTORIOUS B.I.G. (A&M)	21	21	A Good Guy To Be	THE NOTORIOUS B.I.G. (A&M)	53	44	L'Amour	THE NOTORIOUS B.I.G. (A&M)
4	4	Bump	THE NOTORIOUS B.I.G. (A&M)	20	20	Magnificent	THE NOTORIOUS B.I.G. (A&M)	54	48	How You Donez Art Like That	THE NOTORIOUS B.I.G. (A&M)
5	5	All The Things She Said	THE NOTORIOUS B.I.G. (A&M)	19	19	Do That	THE NOTORIOUS B.I.G. (A&M)	55	57	The Love Of Summer	THE NOTORIOUS B.I.G. (A&M)
6	2	This Is My Party	THE NOTORIOUS B.I.G. (A&M)	18	18	Beautiful Goodbye	THE NOTORIOUS B.I.G. (A&M)	56	68	Nuclear War	THE NOTORIOUS B.I.G. (A&M)
7	9	Everybody	THE NOTORIOUS B.I.G. (A&M)	17	17	Can I	THE NOTORIOUS B.I.G. (A&M)	57	50	Same Old Song	THE NOTORIOUS B.I.G. (A&M)
8	4	Gangsta Leavin'	THE NOTORIOUS B.I.G. (A&M)	16	16	Dilemma/Air Force Ones	THE NOTORIOUS B.I.G. (A&M)	58	51	In Your Life	THE NOTORIOUS B.I.G. (A&M)
9	12	Feelin' You (Part II)	THE NOTORIOUS B.I.G. (A&M)	15	15	From The Chances To Be Palace	THE NOTORIOUS B.I.G. (A&M)	59	59	Trey (The Phoenix From The Flame)	THE NOTORIOUS B.I.G. (A&M)
10	10	A Moment Like This	THE NOTORIOUS B.I.G. (A&M)	14	14	Jeany From The Block	THE NOTORIOUS B.I.G. (A&M)	60	60	A New Day Has Come	THE NOTORIOUS B.I.G. (A&M)
11	13	Gossip Folks	THE NOTORIOUS B.I.G. (A&M)	13	13	React	THE NOTORIOUS B.I.G. (A&M)	61	69	What We Do	THE NOTORIOUS B.I.G. (A&M)
12	1	Saturday Hill	THE NOTORIOUS B.I.G. (A&M)	12	12	Art Is Hard	THE NOTORIOUS B.I.G. (A&M)	62	72	Marion On The Beach	THE NOTORIOUS B.I.G. (A&M)
13	11	Don't Mess With My Man	THE NOTORIOUS B.I.G. (A&M)	11	11	Shady	THE NOTORIOUS B.I.G. (A&M)	63	65	Day & Night	THE NOTORIOUS B.I.G. (A&M)
14	2	Aud Long Style (Freedom Mix)	THE NOTORIOUS B.I.G. (A&M)	10	10	Me I Don't Love Her	THE NOTORIOUS B.I.G. (A&M)	64	58	Focus	THE NOTORIOUS B.I.G. (A&M)
15	17	Star	THE NOTORIOUS B.I.G. (A&M)	9	9	The Star Spangled Banner	THE NOTORIOUS B.I.G. (A&M)	65	41	Fuchai	THE NOTORIOUS B.I.G. (A&M)
16	20	Dance With Me	THE NOTORIOUS B.I.G. (A&M)	8	8	Papa Due 1 Preach	THE NOTORIOUS B.I.G. (A&M)	66	66	When The Last Time	THE NOTORIOUS B.I.G. (A&M)
17	18	When I Get You Alone	THE NOTORIOUS B.I.G. (A&M)	7	7	Light, Camera, Action!	THE NOTORIOUS B.I.G. (A&M)	67	71	Blue Jeans	THE NOTORIOUS B.I.G. (A&M)
18	15	Make It Gop	THE NOTORIOUS B.I.G. (A&M)	6	6	Get To Be	THE NOTORIOUS B.I.G. (A&M)	68	53	10 Bounce & Clyde	THE NOTORIOUS B.I.G. (A&M)
19	19	Thug Lady	THE NOTORIOUS B.I.G. (A&M)	5	5	I'm Gonna Be Alright	THE NOTORIOUS B.I.G. (A&M)	69	69	Throat Up	THE NOTORIOUS B.I.G. (A&M)
20	16	Virginity	THE NOTORIOUS B.I.G. (A&M)	4	4	Play With It	THE NOTORIOUS B.I.G. (A&M)	70	64	Hit The Freeway	THE NOTORIOUS B.I.G. (A&M)
21	14	Love Yourself	THE NOTORIOUS B.I.G. (A&M)	3	3	Just Like You	THE NOTORIOUS B.I.G. (A&M)	71	69	Wherever You Will Go	THE NOTORIOUS B.I.G. (A&M)
22	37	Gimme The Light	THE NOTORIOUS B.I.G. (A&M)	2	2	Something	THE NOTORIOUS B.I.G. (A&M)	72	47	Neat	THE NOTORIOUS B.I.G. (A&M)
23	25	Work All My Heart	THE NOTORIOUS B.I.G. (A&M)	1	1	Rock The Party	THE NOTORIOUS B.I.G. (A&M)	73	67	Big Papa/Warrior	THE NOTORIOUS B.I.G. (A&M)
24	21	With It	THE NOTORIOUS B.I.G. (A&M)	0	0	Don't Mess With The Radio	THE NOTORIOUS B.I.G. (A&M)	74	68	B Right	THE NOTORIOUS B.I.G. (A&M)
25	17	Bump, Bump, Bump	THE NOTORIOUS B.I.G. (A&M)	0	0	I Am A Man	THE NOTORIOUS B.I.G. (A&M)	75	63	For All Time	THE NOTORIOUS B.I.G. (A&M)

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Piracy Reigns As Hot Topic At MIDEM

Continued from page 3

"The heads of the record labels don't know what to do about it." In a keynote speech, Berman retorted, "Despite what Robbie says, [piracy] is an issue on which, more than ever before, we must stand united as a sector if the music business is to remain vibrant and in the business of making music." He noted that although Williams seems to think piracy is OK, the *Escapology* CD carries copy-protection technology in most markets.

Williams was not alone in straying from the party line. The discussion between the creative community and the industry at large



GEORGEY WILLIAMS

regarding the piracy issue was further underlined by comments from artists performing Jan. 20 at the British at MIDEM showcase. That event was sponsored by U.K. trade bodies the British Phonographic Industry, British Music Rights, and Phonographic Performance Ltd. & B&B-oriented English singer-songwriter Geoffrey Williams expanded on Robbie's remarks. He told *Billboard*, "If my songs are going to be downloaded, that means a hell of a lot more people are going to know who I am."

"Maybe now that Pandora is out of the box, we should be looking for some way of working with the situation," Williams continues. "People are still going to download—you're not going to stop it. If they're downloading you, you've got good promotion: It's like bringing back word-of-mouth. But there's definitely a

negative side to it as well."

David Holmes, (frontman of the Free Association) and another act appearing at the showcase—was unconditional in his endorsement of the EMI superstar's remarks. "Actually, I'm all for [free] downloading," he said, "because there's a lot of poor [potential consumers] in the world that haven't got a pot to piss in. I can make enough money to live, that's all that matters to me."

NEW FAN BASE POTENTIAL

That view is shared by Danny Hirsch, head of electronic act Laydtron. "Fair enough, they might not be buying our CDs, but it means that when we tour, people might have been turned on to our music from hearing it on the Internet, and that gives us a fan base that might not otherwise have existed."

Determined to express the devastating effect that piracy is having on the global music business, Berman reminded attendees that in the U.S., 225 retail stores are closing this month alone. "The people not getting paid are the people that make the music," Berman said, adding that the IFPI would be stepping up its public-awareness campaign about the dangers of piracy.

Rosen echoed Berman's stance, calling for more educational campaigns to inform the public that not paying for music online is illegal. "We found that people don't know their behavior is illegal," Rosen said. "We've been focusing too much on the illegal aspects of [what's available], instead of the legal parts. Therefore, it's important to educate people."

Keen not to dwell on the industry's problems, Berman continued: "Let us not overdo the pessimism. There are positive stories to tell. In Europe, local music repertoire is strong and diverse—particularly here in France, a market that has defied the downward global trend in the last two years."

That statement was backed up by the release during MIDEM of the French sales figures for 2002 by industry trade body SNEP. The French market posted a 4.4% rise in the value of music shipments to 1.3 billion euros (or 1.36 billion dollars) on the back of shipments rising 3.3% from 2001 to 171 million.

"The recovery we enjoyed in 2001 is continuing in 2002,"



ZILK

Herve Rony cited the strength of local repertoire, which accounted for 58% of sales last year.

Meanwhile, though British independent labels exhibiting at MIDEM acknowledged that the event was somewhat subdued, they said they did not see a downturn in activity. "The fact that the weather's been so bad might have been good for business," Cherry Red Records managing director Iain McNay said, "because it's kept people in the hall." McNay



said that his company, which had its most successful year in 2002, had taken some 40 meetings during MIDEM.

Graham Bette, A&R manager of reissue specialists Pickwick, said the company had a busy MIDEM, advancing deals and partnerships with a number of U.S. and other British labels.

Although senior U.S. industry executives were conspicuous by their absence, some 55 U.S. companies exhibited at MIDEM 2003, a figure second only to the U.K. total of 73. For the first time, a regional booth dedicated to U.S. independents, the California Pavilion, was in operation, representing the 41 indie labels in attendance. Most were West Coast firms, but a number of other American companies also took part, with one already in plans for

SNEP head of economic affairs, Antoine Cartier said, adding that the gains came despite a poor fourth quarter.

France is expected to surpass Germany and emerge as the world's fourth-largest music market when complete 2002 sales figures are available. SNEP director general

a more inclusive U.S. Pavilion at MIDEM 2004.

CHINA DEBUT

Also significant was the presence of the Chinese, who visited MIDEM for the very first time to deliver the message that China's music market is open and ready to welcome foreign investors to capitalize on the potential of the world's most populous country.

Daxin Zhao, GM of state-owned China Record Corp. (CRC), said his nation's acceptance in the World Trade Organization has led to strengthened copyright laws. The government is actively seeking foreign investors to drive China's music industry.

Pulay Talent Agency chairman Gary Chen said, "The music industry is a numbers game, and one thing that China has is huge numbers." But Chen added that China is missing two vital ingredients: specialist retailers and music publishers. He said, "There are tremendous opportunities for foreign partners in these sectors."

In a related development, Los Angeles-based consulting and licensing company AIM signed a joint venture at MIDEM with CRC to market the Chinese label's 60,000-title catalog in the U.S. and Europe.

Meanwhile, U.K. trip-hop band Morcheeba confirmed plans to tour China. The move follows an invitation from cultural-relations body the British Council, which is launching a series of arts events in China. Morcheeba's eight-date tour begins March 3 with two free shows in Chongqing (see *Global Music Pulse*, page 55).

Commenting on China's fledgling music market, MIDEM CEO Paul Zilk said, "The Chinese are delighted to be here. It's their first time, but they've already put forward a proposal to us to consider taking the MIDEM brand to Shanghai. We've also received a similar proposal from Jamaica, and it's a proposal I would like to explore—taking the MIDEM brand around the world."

Zilk reported that overall attendance at this year's MIDEM was down from last year's 9,000 to "between 8,700 and 8,800." The number of countries here fell to 95 from 94 last year, but encouragingly, the number of exhibiting companies was up 7.8% to 2,140, an increase of 155 companies from last year.

"We've also had more Americans than last year," Zilk said, "with the total number of U.S. companies up by 17% to 617, while Canada and Australia also had healthy increases of 24% and 33%, respectively."

The music industry is going through a tough time, but the feedback I've had from people this year at MIDEM is that they are all still signing deals and doing business," Zilk concluded. "And I don't believe that MIDEM as an event has hit its potential, so we'll continue working hard with our partners in the city of Cannes to improve our service to our clients and create better value for the music industry going forward."

Additional reporting by Lars Brandle, Paul Spector, and Emmanuel Legrand in Cannes.

Copeland, Magic Slim Corner W.C. Handy Noms

BY SHERMORIS

Cinger Shermoris Copeland and singer/guitarist Magic Slim lead nominees for the 24th annual W.C. Handy Awards—which acknowledge excellence in the blues field—with five nominations apiece.

The Hands, mounted by the nonprofit Blues Foundation, will be presented May 22 at the Orpheum Theater in Memphis.

Copeland is in the running as blues entertainer of the year and contemporary female artist of the year; her group is



up for blues band of the year, and her Alligator album *Talking to Strangers* was named in the blues album of the year and contemporary blues album of the year categories.

SLIM PICKINGS

Slam is competing for blues entertainer of the year; he was also selected in the traditional male artist of the year and blues instrumentalist (guitar) categories. His unit the Teardrops is up for blues band of the year, while his Blind Pig album *Blues Magic* was nominated in the traditional blues album of the year category.

Vocalists Solomon Burke and W.C. Clark and harp player/singer Charlie Musselwhite each collected four Handy nominations.

Burke and singer/guitarists B.B. King and Deborah Coleman round out the blues entertainer of the year category. Other nominees in the blues album of the year slot include Burke's *Don't Give Up on Me* (Fat Possum), Clark's *From Austin With Love* (Alligator),



Musselwhite's *One Night in America* (Tahiti) and Big Jack Johnson's *The Memphis Bar-B-Que Sessions* (MCA).

Bob Dylan garnered his first Handy nomination in the blues song of the year category for "Steppin' on Burke's album."

Handy nominees are selected by a committee of blues industry professionals. Winners are determined by Blues Foundation members and voting readers of blues-music press publications and blues societies across the country.

For a complete list of nominees, visit billboard.com/awards.

Latin Markets Struggle As Illicit Product Thrives

Continued from page 3

CD, broke it, and threw it out the window. Well, we have to leave the party," he says, ruefully but unapologetically. "I'm just completely radical when it comes to piracy."

With one solo album out on independent label Sum Records Colombia and another on the way, Nava is widely regarded as a local success story with a chance at national and international fame.

Yet his development has been hampered by pitfalls that are endemic in a Latin region punished by dramatic sales losses primarily attributed to rampant piracy and compounded by flamboyant excesses and myriad political and social ills.

The situation is mirrored in markets worldwide but is especially troubling in Latin America, where piracy levels took 50% in every country from Mexico to Argentina. These are markets that have traditionally been major talent suppliers at the 1996 Miami Music Conference.

Moreover, with the U.S. Latin market operating as a reflection of the Latin market as a whole, it should come as no surprise that CD piracy has become a major problem statewide as well, propelled in part by illegal product imported from Mexico, the largest supplier of talent for the U.S. Latin market.

Now many worry that the U.S. is going down the Mexican road. There, piracy accounted for 68% of 2002 sales, or roughly 99 million units, making it one of the top five pirate markets in the world, even as it remained the eighth-largest legitimate music market in value terms as of mid-2002.

In Brazil, piracy represents 53% of the total market—making it the third-largest pirate market in the world in terms of dollar value—while in Colombia, piracy stands at 73% of the total.

To top it all off, music sales in Argentina, once a bastion of productivity, declined by half between 1997 and 2001 and then dropped another 80% in the first six months of 2002.

Overall, the Latin American music market dropped almost 30% from its peak of \$1.26 billion units in 1997 to 174 million units in 2001, according to International Federation of the Phonographic Industry (IFPI) figures.

In the past 24 months, this has led to acute loss of revenue and a dramatic reduction in personnel at labels throughout the region, with most offices down to half of their staffs. At the same time, the signing and development of local acts has fallen off at an alarming rate, leaving labels struggling to make sense of a changed industry.

LOSSES AFFECT EVERYONE

EMI Recorded Music Latin CEO/Rafael Gil says, "There's a great economic loss in the entire chain writers, producers, artists, the labels.

And that loss forces you to take a different approach."

Take Nava. As the lead singer of an unsigned rock band called Santa Sangre, he manufactured, marketed, promoted, and sold his own CDs. But once he got a solo deal with full label backing, his sales did not increase. Instead, his greater visibility made him a target for pirates, who now happily sell his albums for as little as \$2, along with those of major superstars.

It is also troubling that no major Latin artist has vocal-ly taken up the anti-piracy fight, so the burden of speaking up has been left to developing artists like Nava.

Unable to stop the pirates, the labels are trying to create value for buyers of legitimate goods. Sum Records Colombia managing director Cesar Mancipe says, "Our position is that the album cannot be only a box. People say the original album is too expensive. So, we have to offer pluses, beautiful packaging, to make it more appealing." However, he recognizes that such "pluses" have limited appeal. "I think we've already lost the buyers who can't afford to pay 40,000 pesos [roughly \$15, the going rate for a new, priority release in Colombia].



So we have to target that small group of people who can buy the album."

The question of value is a touchy one among executives. Prices have dropped in such markets as Brazil, where catalog product is especially cheap, yet they remain stubbornly high in places like Colombia and inconsistent in Mexico.

Overall, however, the price of most labels is to provide added value. For example, all Sony priority releases come with some kind of bonus, such as an interview, never-released songs, or videos.

Sony Music Brazil managing director José Eholi says, "It's increasingly a necessity to differentiate from the pirated product."

In Brazil, for example, Rouge, the band created by the local version of TV reality show *Popstars*, had a hugely successful debut album in 2002, selling more than 1 million copies at top price. "Rouge generated a very strong and rapid movement, and we had a glittery package that was very attractive for kids and which was difficult to copy," Eholi says. "That packaging was a determining factor in deterring piracy."

When it comes to price, however, Eholi says that those who buy pirated product will do so regardless of how cheaply legitimate product is sold.

Latin American Music Market 1992-2001

	Total Units (in millions)	Unit Growth	Retail Value (in millions)	Value Growth
1992	142.9	-4.6%	\$1,271.5	5.1%
1993	157.4	10.2	1,539.9	21.2
1994	187.8	19.3	1,845.5	19.8
1995	186.7	-0.6	1,820.1	-1.4
1996	216.9	17.3	2,232.3	27.6
1997	245.8	12.3	2,620.2	12.9
1998	243.0	-1.0	2,470.9	-5.7
1999	227.4	-6.1	1,915.1	-3.7
2000	210.0	-7.8	1,700.0	-11.5
2001	174.2	-21.4	1,322.1	-21.5

Retail value in U.S. dollars. Value growth based on local currency
Source: International Federation of the Phonographic Industry (IFPI)

After all, there is no way that the price of legitimate product can ever be reduced to match its pirated counterpart. And in countries like Mexico, where piracy is conducted on a massive, industrial scale, the illicit product can be nicely packaged, too.

Still, labels in Mexico have reduced their retail price, and retailers report that sales have increased as a result.

"I think pricing is the best thing they can do to fight piracy," says Isaac Massry, who founded retailers Discoland and Mix-Up and who now heads Promotora Musical, which owns both chains, among other music retailers. "Our sales in the middle of the year started dropping tremendously, and toward the end, with all this midline stuff, we really recuperated. They drop prices, and those records sell five times more."

Massry also finds that artists are working more closely with him, organizing far more in-store appearances and special promotions and making albums available for sale the evening before release.

There is an upside for Massry, who is also opening new stores in different markets, fueled by increased sales of videos, DVDs, and other merchandise—and, he admits, because many competitors have folded.

According to Fernando Hernández—general director of Mexico's association of record and video producers, Amprodis—the number of points of sale for music has dropped 50% since the 1980s. Today, there are approximately 1,000 legitimate points of sale, compared with 50,000—including street vendors—that sell "stolen" music.

Easier to buy an illegal album than the legitimate product, Hernández says. "While pirates are selling over 100 million pirated CDs and cassettes, we barely sell 50 million. And beyond the economic impact, we're losing our country's musical culture, which has given us international renown. Why? Because labels don't have the resources to invest in local product. We've noticed a 50% reduction in rosters. Especially with local labels whose entire investment is in Mexico."

Disa Records, for example, which dropped the *Billboard* 2002 year-end Mexican Top 100 Latin Imports chart, has dropped approximately 30 artists from its roster in each of the past two years. "And not just Disa," president Patricia Chávez says. "We're rattified.

That's the word. Now, we're signing two or three new acts a year, where before we used to sign 15 or 20. And to have those two or three, I need to say goodbye to those 20."

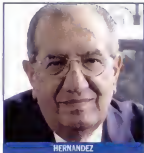
But Mexico is a major market, and despite the calamities, it is still very much alive. The same cannot be said for smaller markets like Perú, where legitimate sales were down to less than half a million units in 2002.

"Perú needs a whole rehearsal," says Raúl Vázquez, regional director of the IFPI Latin America. "It needs a government that says, 'We're really going to get rid of the pirates, and second, we want to

attract investors to create a retail distribution system.' That's one of the problems they have. They don't have enough legit sales points. People either download or they buy pirated product."

Sadly, the worst casualties of piracy are the local genres. These are the styles that are cheapest to produce and have traditionally enjoyed massive consumption, such as *ranchera* in Colombia, *sertanejo* in Brazil, and *nortieño* in Mexico.

For the majors, the temporary solution is to rely on sales from acts that already have developed internationally. Similarly, they can target



local acts that have the greatest sales potential, which often amounts to what they can sell abroad.

"You have to look for genres that are less punished," EMI's Gil says. "Like international music, which has an audience with greater buying power. Regarding local artists in general, 'we have to find artists who can sell not only locally but in all markets.' That's the case with EMI's Colombia's Cabas, an artist with a distinctly local flavor who has managed to cross into other markets."

Universal Music's solution to the quandary of how to sign artists when local budgets are diminished has been to place acts with affiliations in better-funded markets. Because Argentina is in such dire straits, for example, two local rock bands, Los Pericos and Penitentes Verdes, were signed by Universal Music Mexico and Universal Music Latin in the U.S., respectively.

"We still bet on Argentine talent, but [we use] outside resources from countries where they sell," Universal Music Latin America and Iberian Records' German Imberts says. "Rather than reduce the number of artists I sign, I've reduced the size of our rosters. If before I had 40 artists of which 30 didn't give a profit, I have

cleaned those rosters up. But I think one of the solutions is creativity, and I'm still betting on new talents."

LABELS CUTTING COSTS

Internally, cost-cutting has been across the board. Most majors have consolidated their operations, leaving one managing director or supervisor a cluster of countries—like Colombia, Perú, and Venezuela, in some cases—where before, each country had its own managing director.

Also, many of those coming into the upper-level positions are finding their salaries are not nearly as large as they were in the booming '90s; managing directors who five years ago could have made \$300,000-\$500,000 annually are now being offered between \$100,000 and \$200,000 as a base salary.

Regarding developing and implementing the business plan, the re-in in CD copying, EMI Recorded Music has been the most proactive, specifically since Alaim Levy came as chairman/CEO (*Billboard*, Oct. 27, 2001). All EMI Latin releases carry copy-control technology—as do all EMI releases worldwide—and every office has a staffer dedicated to anti-piracy efforts.

Beyond this, Latin music companies have never worked so aggressively and so cooperatively—with each other and with local governments—in battling piracy, creating and staffing anti-piracy groups, and sponsoring local anti-piracy education programs in most countries.

As a result, music piracy is finally moving up in priority on the agenda for some governments. The foremost example is Mexico, where newly approved legislation will classify piracy as an organized crime on a scale equal to kidnapping and drug trafficking (*Billboard*, Dec. 21, 2002).

Although many remain skeptical about how Mexico's anti-piracy law will be enforced, piracy raids were stepped up before the law was enacted. Last year alone, authorities confiscated 34 million pirate CDs—including 47 million blank CD-Rs—and 5 million cassettes, according to the attorney general. The enforcement efforts have been accompanied by massive anti-piracy campaigns on radio and TV.

In Brazil, the anti-piracy effort has fallen almost exclusively on the recording industry and through the work of the anti-piracy unit of the Brazilian Assn. of Record Producers. But label heads in Brazil sense a greater commitment from the country's newly elected president, who demonstrated a clear interest in the music industry by appointing Gilberto Gil as his minister of culture.

Moreover, despite the lull in artist development, labels throughout the region are acutely aware that they cannot simply shut down the supply of Latin American artists, because the U.S. Latin market is still growing.

"This is a new market, made up of new people," EMI's Gil says of Latin music fans in the U.S. "And people want to buy things that remind them of their homeland. I cannot stop developing artists in Latin America."

Unlike, he hopes, his CD.

Bay Area Ready For R&B/Hip-Hop Resurgence

Continued from page 3

port connections likely to help them connect locally before they can create a national buzz.

"Because we don't have the dollar value of an L.A. or New York, musicians here have a feeling that they are oftentimes overlooked and underappreciated," San Francisco-based "Producers & Promoters" at the local Kevin Smith says. "Yet we have a giant pool of singers, musicians, producers, and songwriters a stone's throw from Hollywood who are eager and hungry to be heard. I can feel the dam walls shaking from the flood that is sure to happen."

"A lot of people feel a resurgence is happening," agrees Saeed Crompler, rap-independent artist buyer for the seven Rasputin retail outlets stretching from San Francisco to San Jose, Calif. "We know about New York, L.A., and Atlanta... so now it's, 'What's up with the Bay Area?'"

Ask that question of the R&B/hip-hop players playing their trade in the two cities, and the names of several acts frequently crop up (see box, this page).

DIVERSE INFLUENCES

The Bay Area has always had flavor when it comes to music. San Francisco and Oakland are home to a diverse mix of ethnic groups and cultures. That climate has sparked an equally diverse and creative musical legacy shaped by such rock, pop, and R&B/hip-hop icons as Grateful Dead, Santana, and Sly & the Family Stone. Headlining the Bay Area's last R&B/hip-hop gold rush of the late '80s and '90s were Tony! Toni! Toné!, MC Hammer, Too Short, E-40, and En Vogue.

"Artists here aren't trying to be L.A. or New York," says Dave D, nationally known hip-hop activist and daily afternoon personality on the University of California-Berkeley's KPFA. "The Bay Area has always done things on its own terms. There's a long list of things spawned here that others have soaked up and had success with. Most hip-hop slang comes from the Bay—'po'ya a la ga,' 'sheezy'—that Jay-Z and others have made their own."

Dave D breaks down the current resurgence into four movements: organic hip-hop independent of New York; the California freestyle/lyrical phenomenon that surfaced in the mid-'90s; a thriving DJ scene, especially in the hip-hop community; and neo-soul/spoken word.

Gaining the most attention is what the music industry has tagged "neo-soul." "It's not just neo-soul but a bridge between neo soul and hip-hop," says Dave D. The neo-soul movement's CEO Domino says, "It's like Soul II Soul—more of a beat-driven music combined with traditional soul music."

Tony! Toni! Toné! co-founder Rappin' 400 adds, "The core is older than it was when we were coming out. We were top 40 acts. The hip-hop generation is different there now. There

was underground, then gangster rap. Now it's more alternative urban."

Among the reasons R&B is getting more love than hip-hop in the current scene is that "veteran rappers aren't letting the new dudes in," Crompler says. "It's a testament that E-40 and Too Short are still around. But it's a shame that the No. 1 rappers from here are still the same people from 10 years ago. When I talk to people in New York, [their perception is] that the Bay Area is just gangster and pimp music."

"We created a lot of what's cool in hip-hop," Sacramento, Calif., native Jay King of Club Nouveau fame notes. "But the Bay Area has gotten kind of black on the rap side. Rappers [there] perceive it is that the Bay Area has to be smart enough to stop

er, major labels aren't taking the time to develop artists anymore. So where does that groundwork come in? It comes in with the indie."

One act that has provided a blueprint for building momentum are hip-hopsters Mystik Journeyneymen. The Oakland group grew tired of being left out of local radio stations' summer jam events. In 1996, the group decided to do their own underground concert, the Broke-A Summer Jam. The price of admission was \$3.99 and two tickets of Top Ramen, a brand of packaged noodles.

Member Sunspot Jonz says, "Everyone was too broke to pay for a show; we were broke to afford a venue. We did electric-bill parties in our warehouse for \$1.87. When the crowds began stretching down the hallways, we thought, 'We can do this in a larger venue.'"

A thousand packages of Top Ramen later, Mystik Journeyneymen parlayed the popularity of its annual event, as well as weekly Underground Survivors shows, into a strong following that has led to multiple tours of Europe, Japan, Australia, and Canada. Now based in Los Angeles, Mystik Journeyneymen often perform in the Bay Area. Jay King says, "Back in the day, we had Bill Graham. We don't have that now."

When it comes to the business side of music in the Bay Area, frustration colors conversations. With the slowing economy, exacerbated here by the dot-com blowout, many clubs have closed. Also gone is trade publication *Garin*, whose annual music-business conference provided exposure for area acts. Then there is the commercial radio juggernaut, as in most markets, there are few airplay slots for new artists.

"Which leads to the sentiments espoused by artist Martin Luther: 'The Bay Area is just as much of a trap as it is a springboard. There's no machine here.'"

So what can artists expect in lieu of a major-market machine? Support

from the area's contingent of college stations, including the University of San Francisco's KPFO and Berkeley's KPFA, and such nightclubs as Cafe du Nord in San Francisco's legendary Castro Mission district. In Oakland, there is restaurant/club Everette & Jones and Tony! Toni! Toné! co-founder Dwayne Wiggins' Jaha House.

Support also comes from independent retailers like Amoeba, Rasputin, and 18-year-old Creative Music Emporium. It is nestled at the intersection of the Latino Outer Mission neighborhood and the primarily African-American Lakeview District. Husband-and-wife owners Joe and Eiba Lambert provide a relaxed atmosphere conducive to browsing.

the Youth Media Council has conducted a community survey called "Is KMEI, the People's Station?" that concludes, "KMEI content routinely excludes the needs of youth organizers and local artists."

"I don't understand the validity of some of the claims in that survey," KMEI and KYLD assistant PD/music director Jazzy Jim Archer says. "We know we're not perfect. We don't showcase it. But local artists have to compete with everyone else and need to understand that that's the playing field. Among those who understand and working at taking it to the next level is Goele, whose music we play."

Archer notes that both stations air shows featuring local acts. KYLD airs *Street Hop* Monday-Thursday from 10 p.m.-11 p.m.; on Friday nights at 10 p.m. KMEI and KYLD assistant music director Big Von hosts *Chop Show*, which pits new talent's music against each other in one-minute battles. And former KMEI personalities Sway & Tech are back on-air Saturday nights with their *Wake-Up Show* (10 p.m.-midnight), playing new acts.

Others concur that what is really needed to boost Bay Area R&B/hip-hop acts is more pooling of resources and networking. "I don't think the majors look at this as a place where they can make a lot of money," Oakland-based Superb Music Productions producer Jeff Newland says. "It's important to create relationships and pool resources so we can all bring to the table what we do best."

Luther notes, "I want to open a channel for what we're doing, aligning with others who are gaining notoriety. When I'm in New York, I'm talking to the S.O.B.'s people about doing a 'Bay Area Invasion in New York.' If we have to get our own tour schedule together to get to people, then so be it. [We will use] whatever alternatives we have to let this market and others know we're here."

Which speaks to the innovative, do-it-yourself attitude that is a Bay Area hallmark. Among those helping to break new acts and songs is the Bay Area Rap Coalition record pool. Jay King's D.P.H. Entertainment and *Showcase* magazine are teaming with the Independent Label Coalition to present a series of music-industry seminars, kicking off Feb. 8 in Sacramento. Artist/entrepreneur Wiggins works with new artists through his production company/studio complex Grass Roots Entertainment. He is also involved in the Angels music program at Oakland's Castlemont High in a city that has one of the highest unemployment rates.

"It's about 'trying to get back to reaching brothers straight from the hood to change mind-sets,'" Wiggins says. "This area has so much talent. And when it hits, cats will have their hearts under their hats."

All would like to believe it will just matter the time before the next generation of Bay Area R&B/hip-hop stakes its claim. "Somewhere down the line, the door is going to be opened," Beni B says. "And you won't be able to close it."

Additional reporting by Rashawn Hall in New York.



P.O.R.T. L.O.W.

doing localized music and rhythms and try to make it bigger."

If the Bay Area is a fertile breeding ground for diverse music, it is also a wellspring of independent labels. It seems every artist runs his own label, emulating Too Short's entrepreneurial success of selling music out of his car trunk.

"There's a lot of creative freedom here that doesn't exist elsewhere, so it's very indie-oriented," San Francisco-based ABB Records founder Beni B says. "We don't have the music industry that's in New York or L.A. How-



BENI B.



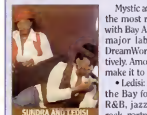
Goele

"The indies are our bread and butter, with the majors as the icing on the cake," Joe Lambert says. "We're fortunate to be in a market where indie artists thrive and do well in sales. In a down market, we've still been able to meet our bottom line."

RADIO FIRES CRITICISM

The Bay Area's primary R&B/hip-hop outlets are Clear Channel's KMEI and KYLD. Many acts decry the political and corporate nature of commercial radio, saying it overrides local commitment. Bay Area group

Bay Area Acts Primed For Big Things



SUNDIRA AND LEDISI

Music recently signed a distribution deal with Sony Bay (which will reissue the pair's Soulannings debut this year) and a management contract with Elliot Chai, who managed Bay Area rock group Green Day. Ledisi says,

"We're taking the rock-band approach, gigging and selling."

• Goele: Described as a "hip-hop Sade," this singer-songwriter has been building a steady local following via the EP *Closer* through family label Skyblaze. Momentum is growing, thanks to the full-length *Even Closer*, which was released late last year on Skyblaze/RED/Sony Music. "It's

nice that people are looking at the Bay more," Goele says. "It's a special place with a country and city vibe."

• Martin Luther: Deftly balancing seductive soul with a knockout funk/rock number, Luther calls to mind Prince, Sly Stone, and Lenny Kravitz. Currently shopping for a deal for *Rebel Soul Music*, the follow-up to his 1999 Beyond Ears-innovative *The Calling*. Luther has gained ink in *The New York Times* and *Vibe*.

• Zion I: Formerly with defunct indie Nu Groove Alliance, the underground hip-hop duo of Amp Live and MC Zion



MARTIN LUTHER

has brought its brand of sociopolitical rap to New York-based Raptivism Records. The pair's second album, *Jeep Wagon Slaps* (Lorton 22), is slated for a Feb. 18 release on its own Live Up label, with distribution by Raptivism. "If you're doing it, you have to do it full speed," Zion says of the Bay Area scene. "If not, you're going to fall to the side."

GAIL MITCHELL



ZION I.



Goele

Events Calendar

JANUARY

Jan. 28-29, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCE Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Feb. 15-16, **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Emeralds Resort, Indian Wells, Calif. 760-674-8447.

Feb. 9, **2003 San Francisco Governors Awards**, presented by the San Francisco chapter of NARAS, Grand Ballroom, Regency Building, San Francisco. 415-749-0778.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center. 615-329-2615.

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York. 202-588-5666.

Feb. 20, **Seventh Annual Salute to Classical Music Honoring Matias Rios**, presented by NARAS, Waldorf Astoria Hotel, New York. 310-392-3777.

Feb. 21, **13th Annual MusicCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New York. 310-392-3777.

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York. 310-392-3777.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 1, **17th Annual South Train Awards**, Pasadena Civic Auditorium, Pasadena, Calif. 310-201-8897.

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 5, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-43-25-43-68.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.

March 10-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 646-365-0003.

March 9, **4th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles. 323-938-5268.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf Astoria Hotel, New York. 212-671-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 12-16, **2003 NARM and AFM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

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March 19, **DanceStar USA Awards**, Lunenburg Park, South Beach, Miami. 305-371-2450.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS March 954 and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-265-2002.

March 22-25, **114th AES Convention**, RAI Conference and Exhibition Center, Amsterdam. 212-661-8528.

March 25-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

APRIL

April 3-5, **2003 Omni Music Conference**, presented by Music World Music, Radisson Hotel Astroline Convention Center, Houston. 713-222-7891.

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-229-3470.

April 6, **2003 Juno Awards**, Corel Center, Ottawa. 416-465-3135.

April 7, **2003 CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-353-8400.

April 7-10, **Dave Arvey**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 28, **12th Annual Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-688-2820.

MAY

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

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homefront

Billboard Music Group events & happenings

Billboard Snags Another NARM Awards Nomination

For the sixth year in a row, *Billboard* is a finalist in the National Assn. of Recording Merchandisers' (NARM) annual merchandiser and supplier of the year Awards. The awards will be presented at a banquet March 19, the final day of this year's NARM Convention in Orlando, Fla.



NARM Merchandiser and Supplier Award

Billboard is nominated in the category of related products and services. The magazine has topped the division four of the last five years. *Billboard* sister company Nielsen SoundScan also is nominated in the category.

Billboard Bulletin also has won NARM Awards for the last two years in the small division of the related products and services category. However, that division has been eliminated this year. (Awards in small, medium, and large divisions will be given in all other categories. For a complete list of nominees, see page 49.)

The nominees are based on a vote by NARM member companies.

The NARM members will judge the final nominees, rating each finalist's performance on established criteria.

BOOK OF THE WEEK

BILLBOARD'S HOTTEST HOT 100 HITS

Newly updated and expanded, the third edition of *Billboard's Hottest Hot 100 Hits* once again provides fascinating facts and figures about the biggest hits and hitmakers of the rock era. It is written by that master of facts and figures, Fred Bronson, author of the best-selling *Billboard Book of Number One Hits* and of *Billboard's Weekly Chart Beat* column.

The book features sections on the biggest hits by artists, songwriters, producers, and record labels. There are also sections on the biggest hits of every year from 1956 to the present. Hits are also ranked by male and female artists, girl groups, and country of origin, as well as more frivolous topics, like hits about animals, colors, and places.

New chapters in the third edition are the greatest hits of artists like Abba, Paul Anka, Bryan Adams, Celine Dion, Frank Sinatra, and Ray Charles. The section on producers includes new additions George Martin, Walter Afanador, Jemaine Dunn, Robert John "Mutt" Lange, Dallas Austin, Rodney Jerkins, Teddy Riley, and Don Was.

Billboard's Hottest Hot 100 Hits (ISBN: 0-8230-7738-1, \$21.95) is available wherever books are sold. For more information, visit www.watsonpubll.com.



UPCOMING EVENTS

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS
Feb. 6 • The Eden Roc Resort • Miami Beach

BILLBOARD MUSIC & MONEY SYMPOSIUM
March 6 • The St. Regis Hotel • New York

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS
May 8 • The Eden Roc Resort • Miami Beach

For more information: Michele Casagrande 646.654.4660 • btwevents@billboard.com



GRAY MATTER: Drifting back onto a *Billboard* chart for the first time in slightly more than 15 years is Dobie Gray, the Texan-born singer who has charted pop, country, and R&B. Now he's on the Adult Top 40 Tracks tally at No. 37, thanks to a guest appearance with *Uncle Kracker* on a remake of Gray's biggest hit, "Drift Away" (Lava).

Gray made his *Billboard* chart debut some 40 years and three weeks ago, when "Look at Me" entered The *Billboard* Hot 100 at No. 91. He had a No. 13 hit with "The 'In' Crowd" in 1965 and made the top 10 only once, when "Drift Away" peaked at No. 5. That single, the last hit on the Decca label before it was absorbed by MCA, entered the Hot 100 exactly 30 years ago this month.

In 1968-67, Gray placed four songs on the country chart.

RAZZLE DAZZLE: Fresh from its Golden Globes triumph, the movie adaptation of the Broadway musical *Chicago* (Epic) bursts onto The *Billboard* 200 at a spectacular No. 4 (see story, page 12). That's the highest debut for a film version of a Broadway musical in memory. While *Chicago* could still climb higher, it has already achieved the highest peak to date for a movie version of a Broadway musical since *Evita* went to No. 2 in 1997. That soundtrack debuted at No. 6.

The album for *Chicago* takes the place of *Grease*, which spent 12 non-consecutive weeks in pole position, starting the week of July 29, 1978.

BUMP JUMPS: The song R. Kelly wrote and produced for B2K & P. Diddy, "Bump, Bump, Bump" (T.U.G./Epic), advances to No. 1 on The *Billboard* Hot 100. It's the first song written and produced by Kelly to reach the top of this chart since "I'm Your Angel," his duet with Celine Dion, spent six weeks at No. 1, starting the week of Dec. 5, 1998. B2K's hit is only the second No. 1 song to start with the word "Bump." The other was "Bump N' Grind," which was recorded, written, and produced by Kelly in 1994.

B2K is the first male R&B group to top the Hot 100 since spring 1998, when Next ruled for five non-consecutive weeks with "Too Close." The success of "Bump, Bump, Bump" ends the reign of Eminem's "Lose Yourself" (Shady/Interscope) at 12 weeks. The only other No. 1 song to complete its run in 12 weeks was "Smooth" by Santana featuring Rob Thomas.

THREE-FEAT: Colombian artist Juanes has three titles inside the top 40 of Hot Latin Tracks. His latest, "Malamente" (Surco/Latinofonía), is new at No. 36, while two older titles sit at No. 10 and No. 13. The last artist to have three songs in the top 40 of this chart was Alexandre Pires, who accomplished this hat-trick the issue of June 15, 2002.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Hal Lifson: Forever 1966

Hal Lifson turned 6 years old in 1966, but as far as he's concerned, it's a year where the sands of time deserve to stand still.

"It's the year that psychedelic imagery was coming into its own as mainstream, working-class, suburban culture merged with counterculture, the year that color television made the standard, the year of the Beach Boys' *Pet Sounds* and the Beatles' *Revolver*," Lifson reflects. "*Star Trek*, *The Monkees*, and *Batman* all premiered. The '66 Mustang, Bruce Lee's foray into pop culture on *The Green Hornet*..."

One gets the feeling that Lifson, who heads Lifson Entertainment Group, could go on and on if not interrupted. Indeed, there is more—a lot more—and it's all captured in his new book, *Hal Lifson Entertainment Group: Could go on and on if not interrupted. Indeed, there is more—a lot more—and it's all captured in his new book, Hal Lifson's 1966! A Personal View of the Coolest Year in Pop Culture History*, just published by Bonus Books.

"The images of childhood get lost as we get older," he says. "We're so involved in our work and our adult lives, it's hard not to let go of a lot of that stuff. It's fun to look back at what it was like to be 6 years old. 1966 was a pretty influential year, and it's held up for 38 years; it still has a lot of impact on pop culture."

Lifson was careful to reflect the lighter side of the mid-'60s as he collected hundreds of images and wrote the book's text. "I didn't want to write a Vietnam book, because I was a kid, and these were fun times in my life. We're in troubled times now, so I wanted to resonate innocence instead of turbulence."

Among the primary influences

that led to Lifson's mind-boggling collection of visual trivia—from Sno cones and Goofy Grape drink packets to Sting-Ray bikes and Gumby flexes—is his close relationship with Nancy Sinatra, whom he has represented as manager/publicist for eight years (as well as publicist for '60s icons Adam West, Julie Newmar, Jackie DeShannon, and Raquel Welch). He has also hosted *Radio 4 Go Go*, which showcases deep catalog from the '60s, on KRLA Los Angeles radio.

"Nancy and I were talking about what a landmark year 1966 was for her," Lifson says. "She released three albums, had her first No. 1 song, starred in two movies, and appeared on her dad's TV special." Lifson was already an avid collector of '60s memorabilia ("I was doing this long before eBay," he says), so once he piqued the interest of a publisher, he was on his way to documenting the year at hand. He says the whole project took about six months to collect, categorize, and scribble.

"My parents still live in the house we moved into in May 1963, so that practically serves as a character," he says of the process. In fact, the book includes a number of kid pictures of the author before he became archivist. "A lot of people block things from their childhood because they're lumped in the same pile with the bulky down the block or mom leaving the cheese and crackers out of your lunchbox. I hope this will awaken happy childhood memories. I want to recreate that feeling of being on your bicycle as the wind blows through bubble-gum clouds."

CHUCK TAYLOR



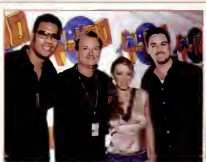
Soul Survivor

Aretha Franklin defended her title of Queen of Soul Music during a recent sold-out gig at NextStage at Grand Prairie near Dallas. She is flanked by NextStage senior promotions planner Vivian Fuller, left, and NextStage GM Derek Rauchenberger, right.



Dorothy Meets Aida

RCA recording artist and diva extraordinaire Heather Headley, right, recently performed at the Gay Men's Health Crisis Rock My Soul after-party in New York. She is pictured with Stephanie Mills, who also transcended Broadway success to conquer the mainstream.



Miami: Kylie Kind Of Town

Kylie Minogue was among the artists that lit up the stage at the American Airlines Arena in Miami for last December's WHYY 1-100 Jingle Ball Concert. She poses here with station honchos, from left, Y-100 music director Michael Yo, PD Rob Roberts, and assistant PD Chris Marino.

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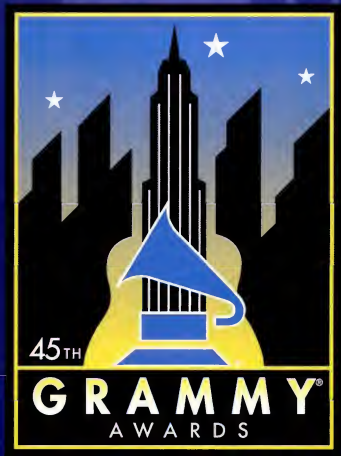
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90	Tanqueray Sterling Vodka	England
90	Rain 1995 Harvest Vodka	USA
89	Ketel One Vodka	Holland
88	Wyborowa Vodka	Poland
87	Kremlyovskaya Vodka	Russia
86	Finlandia Vodka of Finland	Finland
86	Alps French Vodka	France
85	Sky Vodka	USA
82	Original Polish Vodka	Poland
82	Glenmore Special	USA
82	Fleischmann's Royal Vodka	USA
81	Mr. Boston Vodka	USA
80	Pole Star Vodka	Poland
80	Lukowskaya Potato Vodka	Poland
80	Absolut Vodka	Sweden
78	Cardinal Vodka	Holland
78	Barton Vodka	USA
78	Baruk's Vodka	USA
78	Amaretto	Italy
76	Solo Vodka	USA
74	Sorbus Vodka	USA
74	Belvedere	Poland
72	Schenley	USA
69	Mr. Boston's Riva Vodka	USA

NOTE: This information is for informational purposes only.
SOURCE: Beverage Testing Institute of Chicago
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